

90  
Mus. Pr.  
42

FLAVTO:I.







Mus. no.  
42

2<sup>o</sup>

Maximilian Joseph

1801-1868

Emperor of Mexico

MAXIMILIAN JOSEPH

1801-1868

Emperor of Mexico

1801-1868

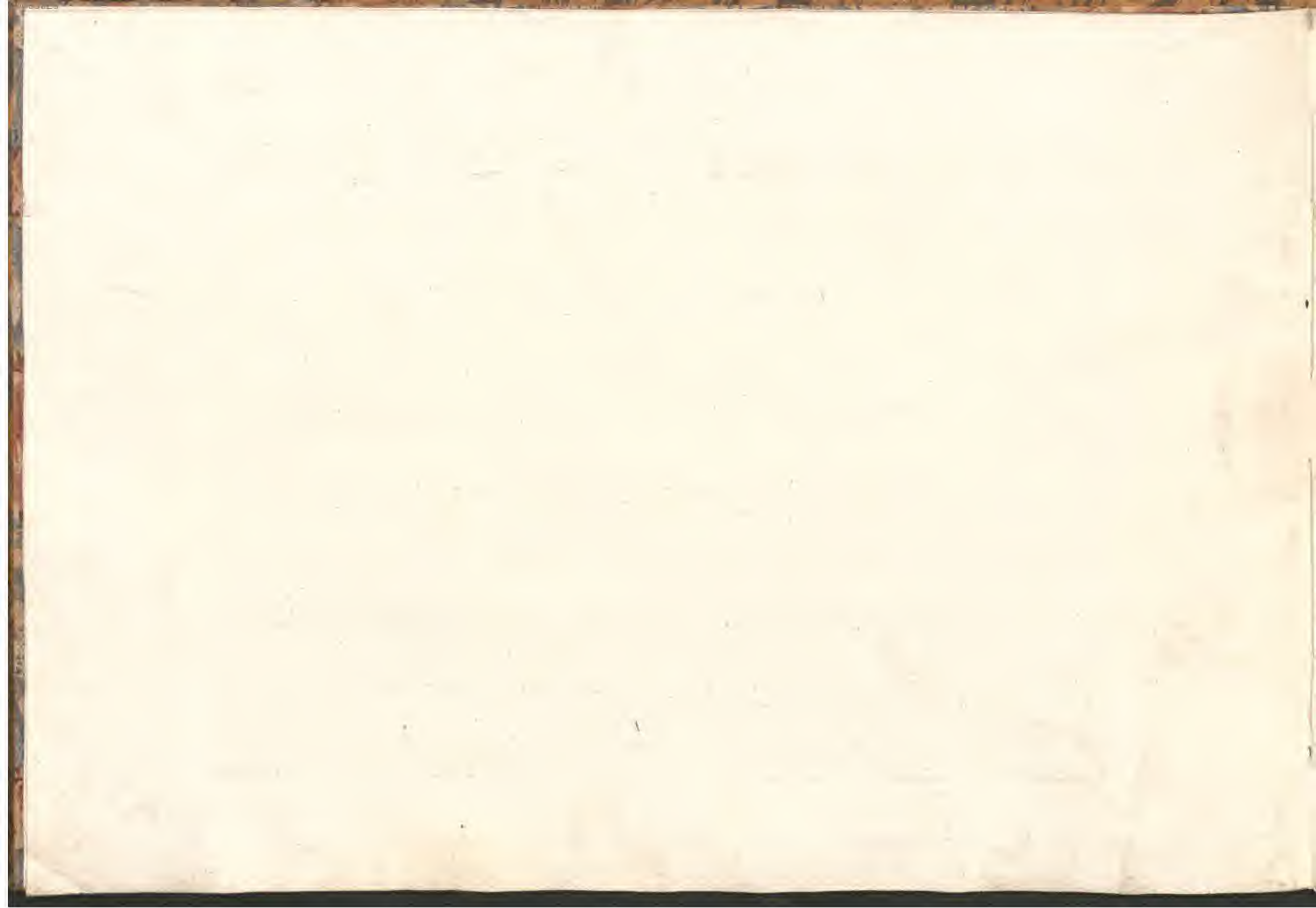
Mus. Pr. ~~52~~<sup>m</sup>  
42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*







$\mathcal{I}$ 

Poli

[illegible]

*Soli ♪.*

Andante

Adag assai

The first system of musical notation for 'The Bird Song' is written on a grand staff (treble and bass clefs). The time signature is 2/4. The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The bass clef provides a simple harmonic accompaniment with a few notes. The notation is in a standard musical style with a key signature of one flat (B-flat).

[illegible]



*Ad:°*  *Andan:°*  *Ad:°*  *Andan:°* 

*Ad:°*  *Ad:°* 

*Adag:° assai*  *108 a Capella* 







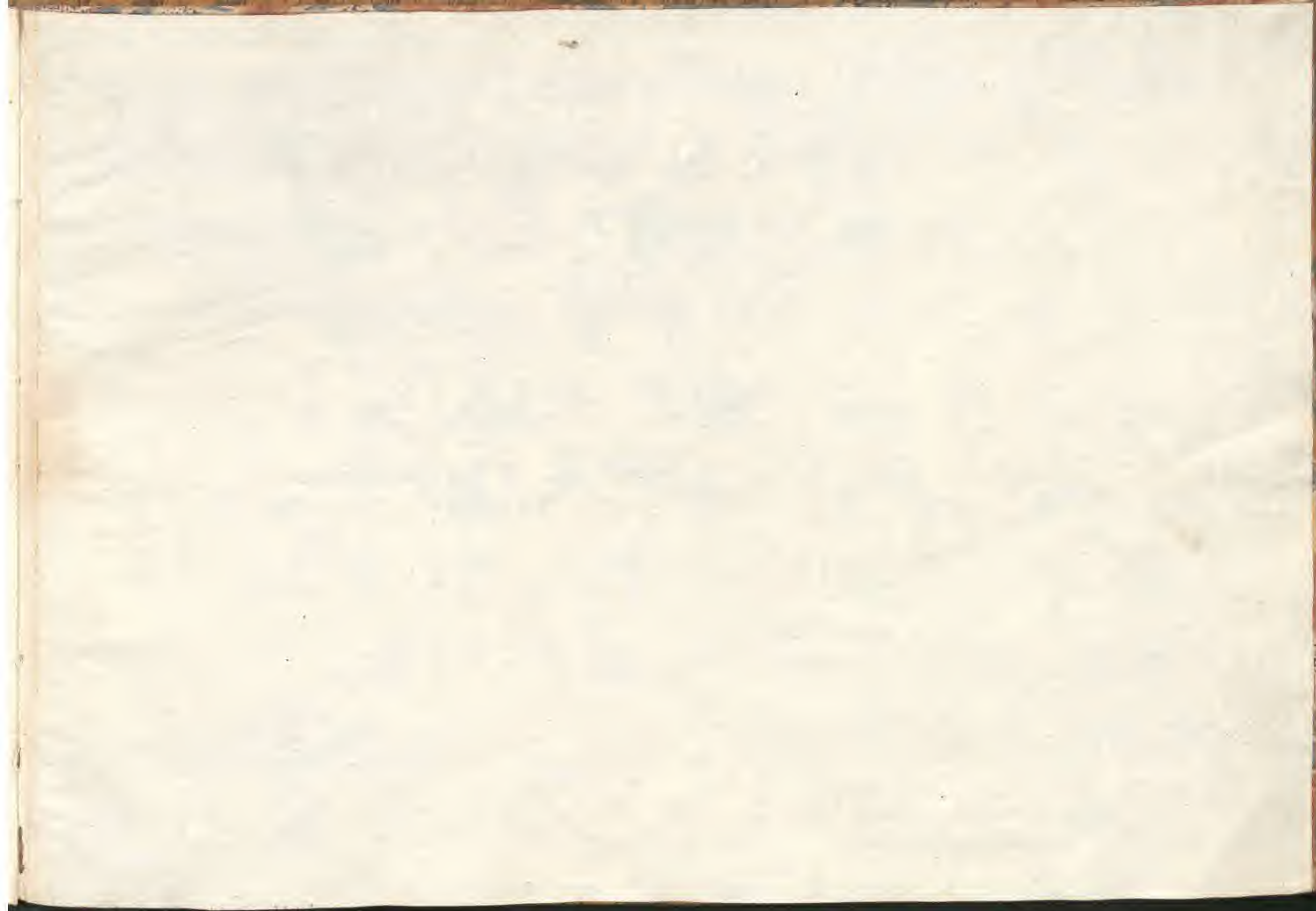


























15. 77.

42

FLAVTO:II.







Mss. 90  
42

20

Massimiliano Joseph O

STADT MATTEO

MASSIMILIANO

TEV MASSIMILIANO GIL SEPT

FIGURE DI DANIELA

LODOLLO

OLA NUOVE A CAUSELA CLEMANTE

GENOVA



Miss J. 50<sup>th</sup>  
42



LO  
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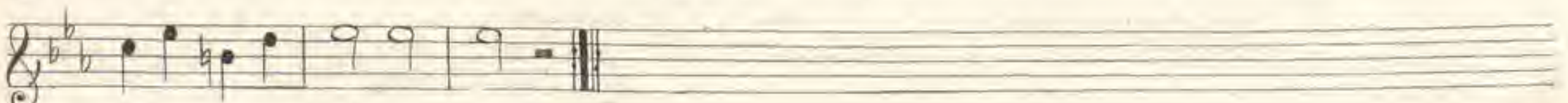
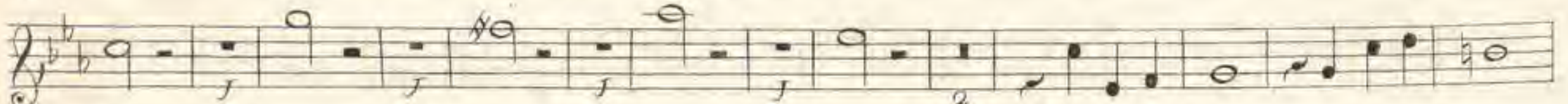
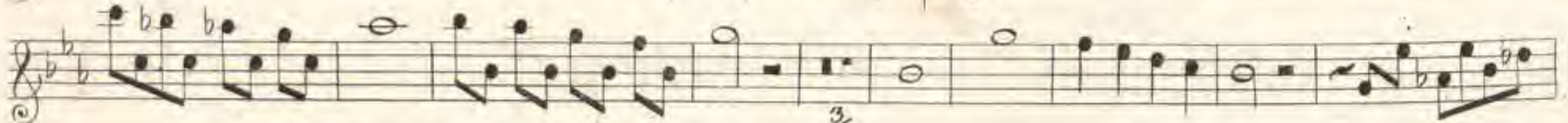
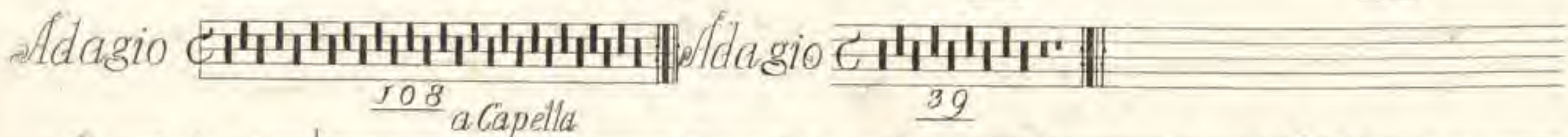




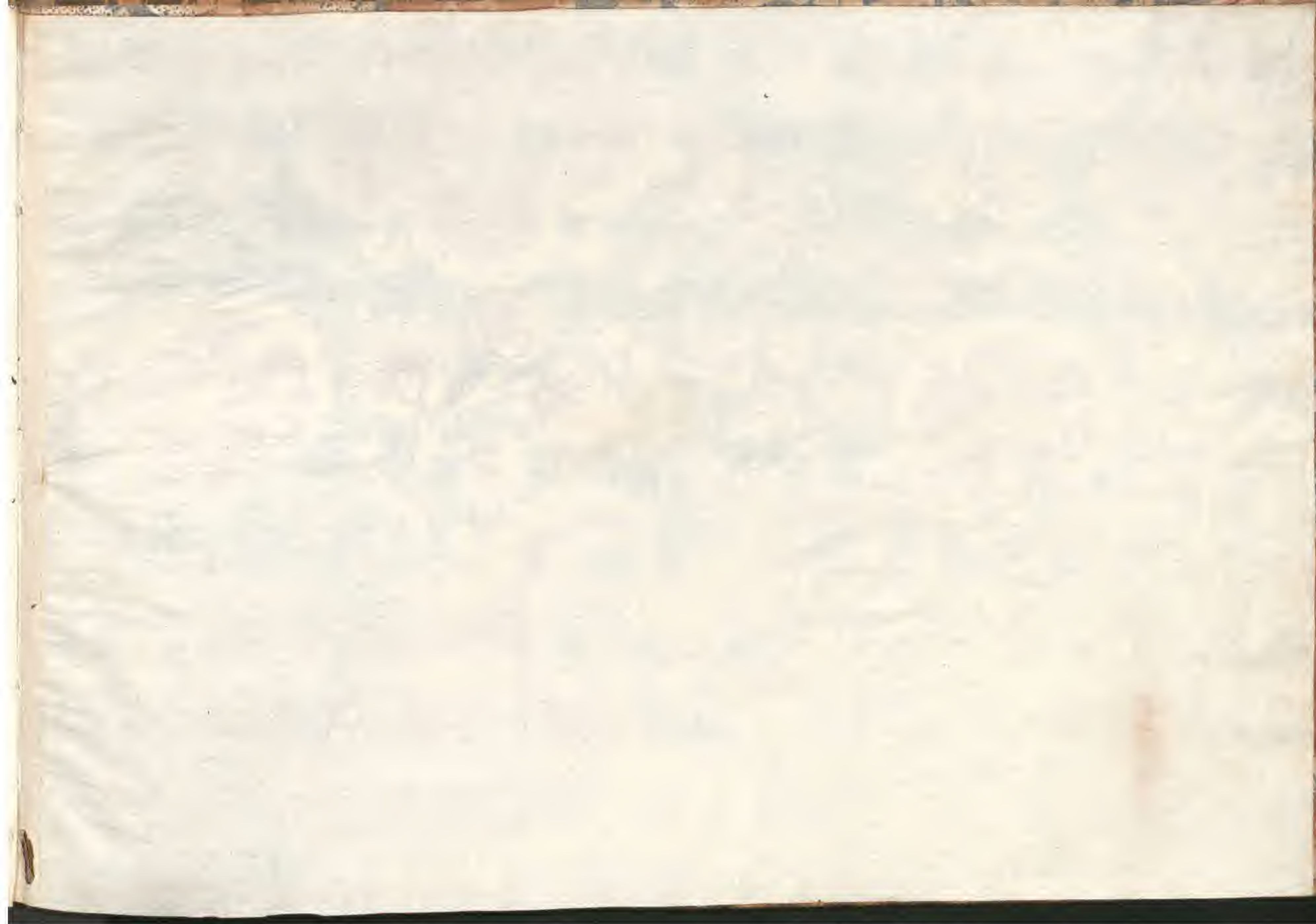
## J

Handwritten musical score for a piece in G major, 2/4 time. The score is written on five staves. The first staff contains tempo markings: *Adagio*, *Andante*, and *Adag: assai*, each followed by a short rhythmic pattern. The second staff begins with the tempo marking *Piu adagio* and a key signature change to G major (one sharp). The music features various ornaments, including mordents and grace notes, and dynamic markings like *f* and *Soli*. The piece concludes with a double bar line.























42

OBOE: I.







Mass 70  
42

2<sup>o</sup>

Maximilian Joseph



Mus. R. 82<sup>m</sup>

42



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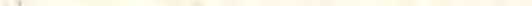

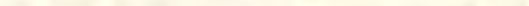




2

*Larghetto* *Adagio*

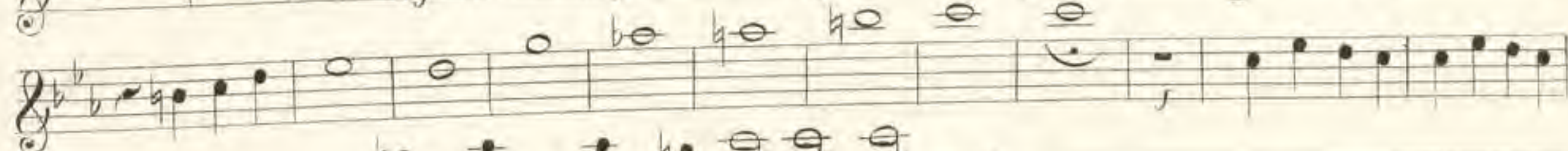
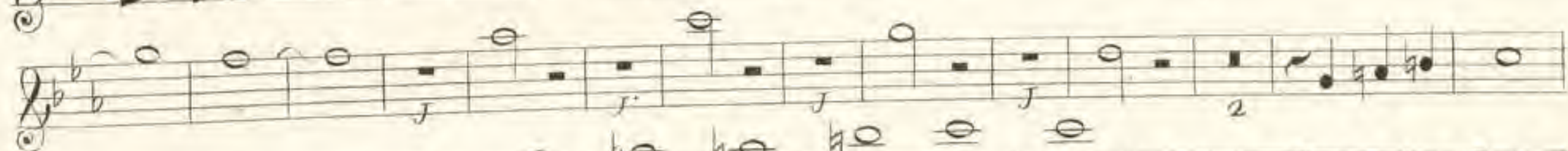
The first system of the musical score consists of three staves. The first staff begins with the tempo marking 'Larghetto' and a key signature of three flats (B-flat, E-flat, A-flat). It features a series of sixteenth-note chords. The second staff continues with the tempo marking 'Adagio' and a key signature of two flats (B-flat, E-flat). It features a series of eighth-note chords. The third staff continues the 'Adagio' section with a series of eighth-note chords. The system ends with a double bar line.

*And:*  *Ad: assai*  *Piu ad:* 































86  
Mus. Pr.

42

OBOE: II.







Mus pr

42

2<sup>o</sup>

Maximilian Joseph



Miss. Pr. 52<sup>m</sup>  
42



L O  
STABAT MATER  
MESSO IN MUSICA  
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Patrizio Vicentino.*







And: *Ad: affai*



*Piu ad:*  $\frac{2}{4}$   *Adagio*  $\frac{2}{4}$  

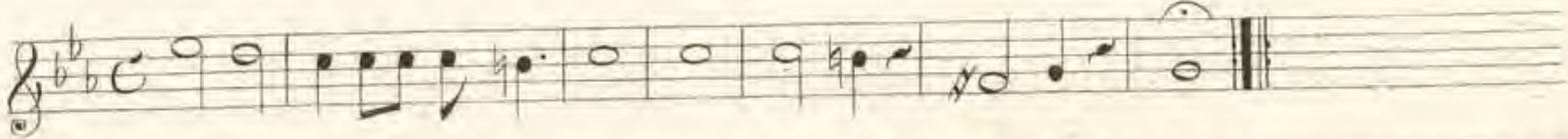



*Andantino*  $\frac{2}{4}$   *Ad:*  $\frac{2}{4}$   *And:*  $\frac{2}{4}$   *Ad:*  $\frac{2}{4}$  


*Adagio*  $\frac{2}{4}$  

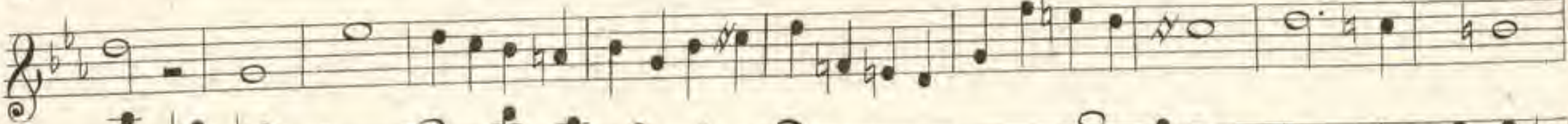


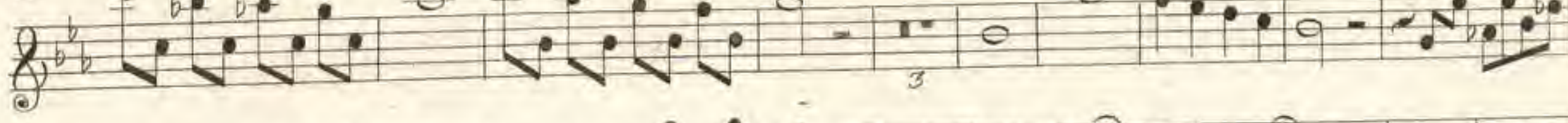



*Ad: assai* 

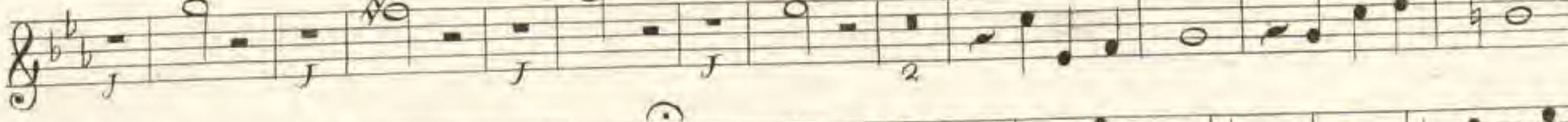
*a Capella* 




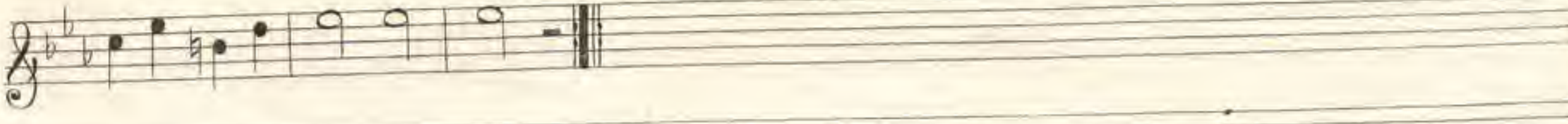


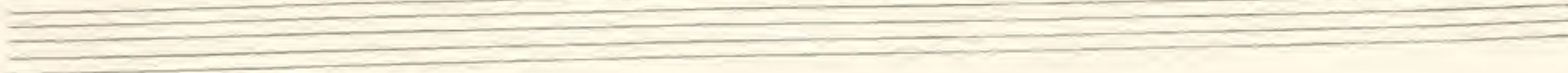








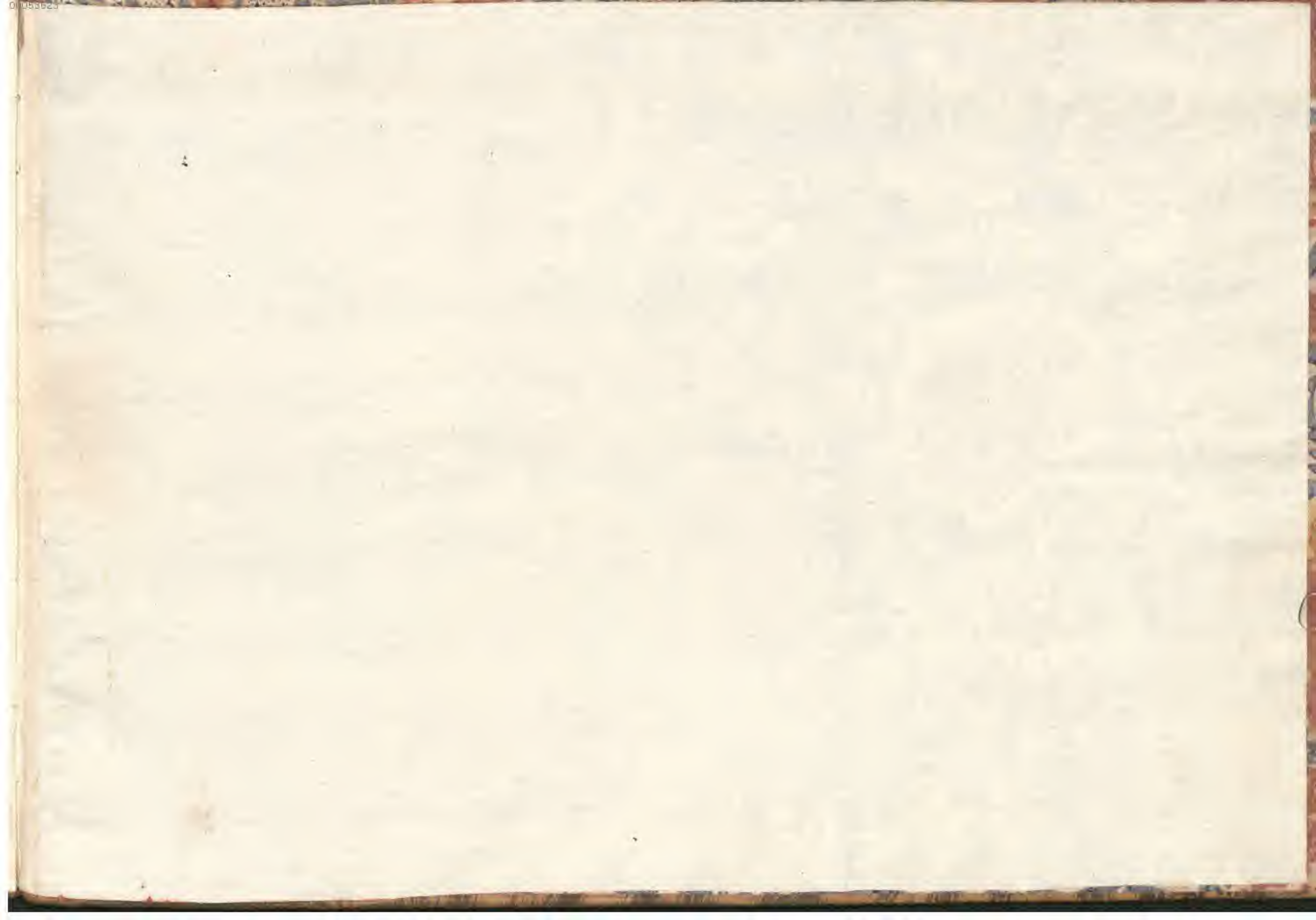


























Mus. pr.

42

SOPRANO







Mus. 2.  
42

Maximilian Joseph

MAXIMILIAN JOSEPH

MAXIMILIAN JOSEPH

MAXIMILIAN JOSEPH

MAXIMILIAN JOSEPH

MAXIMILIAN JOSEPH



Mus. Pr. 52<sup>a</sup>  
42

3196

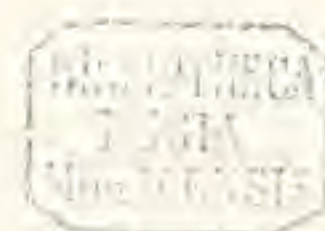
Maximilian Jos III



LO  
STABAT MATER  
MESSO IN MUSICA  
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ELETTORE DI BAVIERA  
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*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*







## Soprano

J

*Adagio*

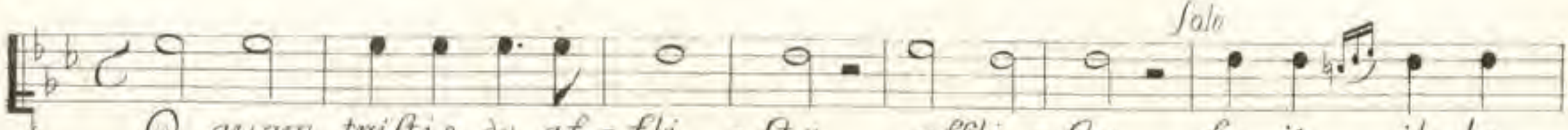
27 Stabat Mater do lo-ro sa do lo-ro sa juxta crucem lacry-  
 mo sa Fi-li-us sta bat mater do lo-ro sa juxta crucem lacry-  
 mo sa juxta crucem la-crymo sa la-crymo sa dum pen-de-bat Fi-  
 li us.

*Solo*

*Larghetto*

18 Cujus a-ni-mam a-ni-mam ge-mentem contri-  
 sta-tam & do-len-tem pertran-si-vit  
 gla-di-us pertran-si-vit gla-di-us. cujus a-ni-mam ge-mentem  
 contri-sta-tam & do-len-tem  
 pertran-si-vit gla-di-us pertran-si-vit gla-di-us gla-di-us. *V. Sub:*



*Adagio*  *Solo*  
 O quam tristis & af = fli = Eta affli = Eta fu it il = la  
 fu = it illa be ne di = ta fuit illa fuit illa mater uni = ge = ri = ti.  
 Quæ = mæ = re = bat, & do le = = bat pi a mater dum vi =  
 debat na = ti pæ = nas inely = ti. Quis est homo Tacet

*Adag<sup>o</sup> assai*   
 Pro pec = catis gentis suæ gentis vidit vidit Jesum  
 & flagel = lis sub = ditum & flagellis sub = ditum vidit suum dul cem natum  
 vidit vi = dit suum dulcem dul = cem na tum mori = endo dum e mi sit  
 (smorz.) spi ri tum dum emisit vidit dul cem natum vidit mo ri en = do vidit de so =  
 (poc. f.) (Ad. P. P.)  
 la = tum dum emi = sit spi = ri = tum spi = ri = tum. Eja mater. Tacet



*Adagio*

Fac fac fac ut ar = de at cor meum in a = man =  
 = do Christum De um <sup>4</sup> ut si bi compla = ce = am <sup>2</sup> Sancta mater istud  
 agas istud agas Crucifixi fi ge plagas <sup>3</sup> cor di me = o va =  
 = lide <sup>2</sup> Tui nati &c. Tacet

*Adagio*

Fac me tecum pi e fle = re pi = e flere Cruci fi xo con do le re  
 con do lere <sup>3</sup> donec ego <sup>2</sup> ego vixe = ro <sup>2</sup> ego vixe = ro  
 jux = ta crucem te = cum te = cum stare te cum sta re & li = benter  
 so = ci a re <sup>3</sup> in planctu <sup>3</sup> desi de = ro

Virgo Virginum &c. Tacet.



*Adagio* (a due)

18. *Fac ut portem Christi Chri-sti mortem Chri-sti mortem*

*passi-onis fac con-sor-tem* 12 *fac ut*

*portem ut por-tem Chri-sti mor-tem passi-*

*onis fac con-sor-tem et plagas et plagas plagas re-co-le-re*

*fac ut portem Christi Chri-sti mor-tem passi-onis fac con-*

*sor-tem fac con-sor-tem fac ut portem*

*Christi mor-tem fac ut portem Chri-sti mortem fac ut portem Chri-sti-*

*mor-tem passi-onis fac con-sor-tem et plagas et*

*plagas plagas re-co-le-re plagas re-co-le-re.*



*Adagio*

Inflammatu*s* in flammatus es ac-cen-sus per te Virgo per te vir-go sim de-  
 fen-sus sim de-fen-sus sim de-fen-sus ju-di-ci-i fac me  
 cruce cu-sto-di ri morte Chri-sti prae-mu-ni ri morte Chri-sti prae-mu-ni-ri  
 prae-mu-ni ri con-fo-ve-ri gra-ti-a

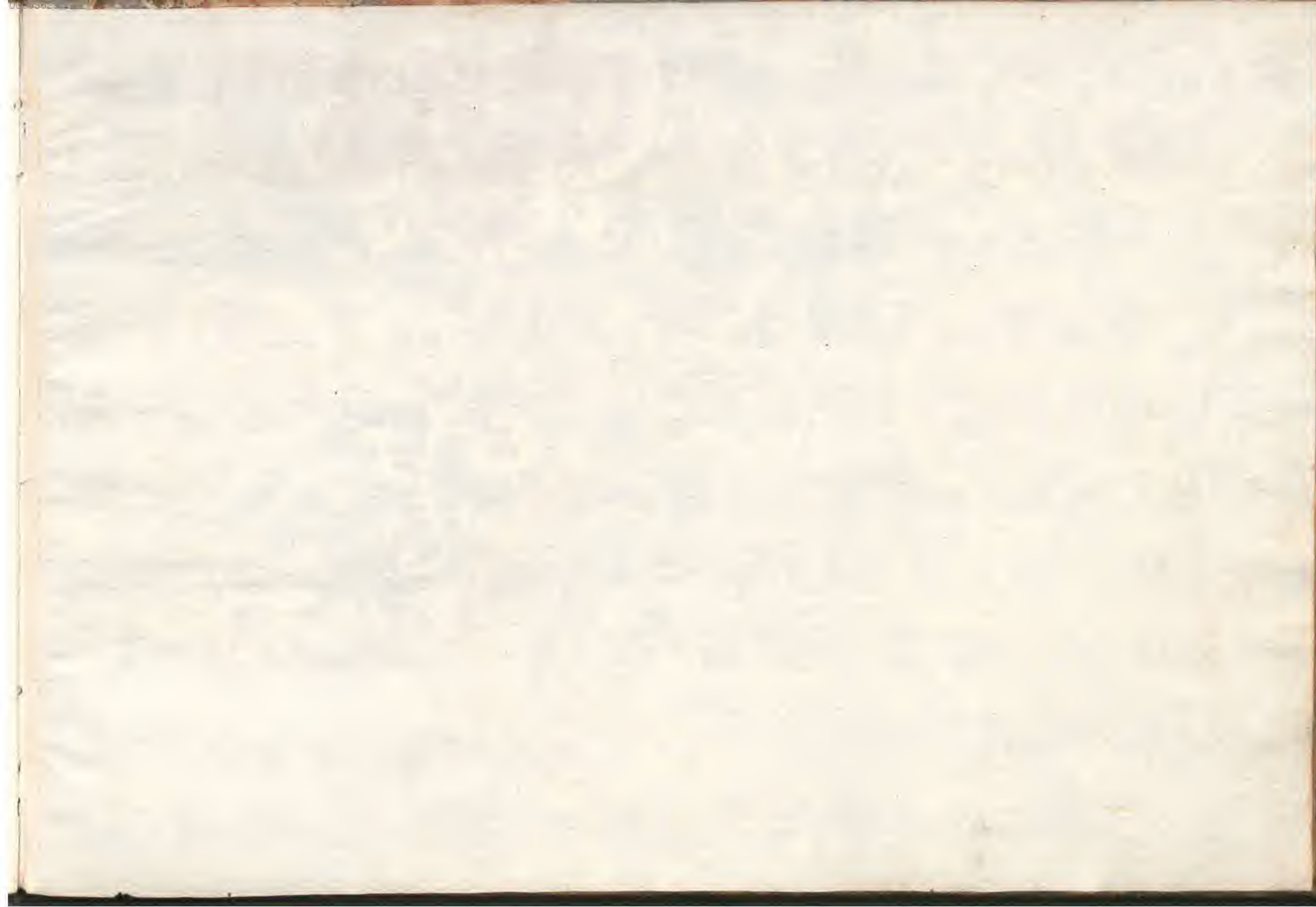
*Ad. assai*

Quando corpus mo-ri-e-tur quando corpus mo-ri e-tur quando corpus  
 mo-ri e-tur *a Capella.* Fac ut ani-ma do-netur para-di-si glo-ri-a a-  
 men a-men a-men a-men a-men a-men a-men  
 men. fac ut ani-ma do-netur para-di-si glo-ri-a a-  
 men pa-ra-di-si glo-ri-a a-men. *Finis*























9a  
Mus. Pr.

48

CONTRALTO







Ans. 42

20



Miss. In. 52<sup>th</sup>  
42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
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*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*



*Adagio*

Sta-bat Mā-ter do-lo-ro-sa do-lo-ro-sa jux-ta crucem la-  
 cri-mosa dum pen-de-bat Fi-li-us sta-bat ma-ter do-lo-  
 ro-sa jux-ta crucem lacry-mosa juxta crucem la cry-mosa la-cry-  
 mosa fi-li-us

*Larghetto* *Cujus Animam Tacet*

*Adagio*

O quam tristis et af-fli-cta af-fli-cta  
 fuit il-la be-ne-dicta fu-it il-la ma-ter uni-ge-ni-ti  
 Quæ mœ-re-bat et do-le-bat et do-le-bat quæ mœ-re-bat et do-  
 le-bat pi-a ma-ter dum vi-de-bat in-chy-  
 ti

*Segue Subito*



*Andante* *(a due)* *Solo*

Quis quis quis non posset contri-stari piam Ma-  
 trem contemplari quis est ho-mo qui non fleret qui = non  
 fle = = = ret quis est ho-mo qui non fleret  
 si vi-de-ret Christi matrem si vi-deret in tanto in tanto in  
 tanto suppli-ci-o Quis quis quis est homo qui non  
 fle-ret qui = non non fle-ret quis est homo qui non fleret qui non  
 fle = = = ret quis non fleret Christi ma-trem  
 si vi-de-ret Christi matrem si vi-de-ret in tanto in tanto in  
 tanto suppli-ci-o.



*Adagio assai* 

*Pro pec-ca-tis su-æ gen-tis su-æ gen-tis*

*in tormentis in tormentis in tormen-tis vidit vidit Je-sum*

*et flagel-lis sub-di-tum, et flagellis sub-di-tum vidit su-um dulcē natū*

*vi-dit vi-dit su-um dulcem dul-cem natum mori-endo de-so-la-tum*

*mori-endo dum emi-sit spi-ri-tum dum e-mi-sit vidit dulcem natum*

*vidit mo-ri-endo vidit de-so-la-tum dum emi-sit spi-ri-tum spi-ri-tum*

*Adagio* 

*Fac fac fac ut ar-de-at cor*

*meum in aman-do Christum Deum ut sibi compla-*

*ce-am Sancta mater istud agas istud agas*

*Volti Subito*



*Tui nati Tacet*

Cruci fi-xi fi-ge pla gas <sup>3</sup> cordi meo va-li-de

*Adagio* <sup>4</sup> Fac me tecum pi-e flere vi- - e fle-re Cruci fixo con-do-  
 lere con-do-lere <sup>3</sup> do nec ego ego vixe-ro ego vixe-ro

<sup>2</sup> juxta crucem te cum te-cum sta - - re tecum stare ex-li-benter

so-ci a re <sup>3</sup> in planctu de-side-ro <sup>3</sup>

*Andante* <sup>7</sup> Virgo virgo virginum virgi-num præcla-ra mihi

jam non sis a-ma-ra a-ma - - ra a-mara fac me tecum

te cum plan - - - - - gere

fac me tecum plan - - ge-re <sup>3</sup> Virgo vir-go virginum virgi-nū præclara



mihi jam non sis a-ma-ra amara jam non sis a-ma-ra  
 ra amara fac me tecum te-cum plan-  
 gere fac me tecum plan- gere  
 me tecum plan- gere

Adagio

4 108

Inflam-matus et ac-census per te Virgo per te Vir-  
 go sum de-fensus sum de-fensus sum de-fen-sus in di-  
 e iu-di-ci-i fac me Cruce custo-di-ri mor-te  
 Christi prae-mu-ni-ri mor-te Christi prae-mu-ni-ri prae-mu-ni-ri  
 gra-ti-a

Adagio

10

Volvi



*Adagio assai*

Quando corpus mo-ri-e-tur quando corpus mo-ri-e-tur

quando corpus mo-ri-e-tur a Capella. Fac ut ani-mæ do-netur para-

di-fi glo-ri-a a-men a-

a-men a-men a-men a-men

fac ut ani-mæ do-netur para-di-fi glo-ri-a a-

a-men a-men a-men a-men fac

ut ani-mæ do-ne-tur pa-ra-di-fi glo-

ri-a a-men a-men

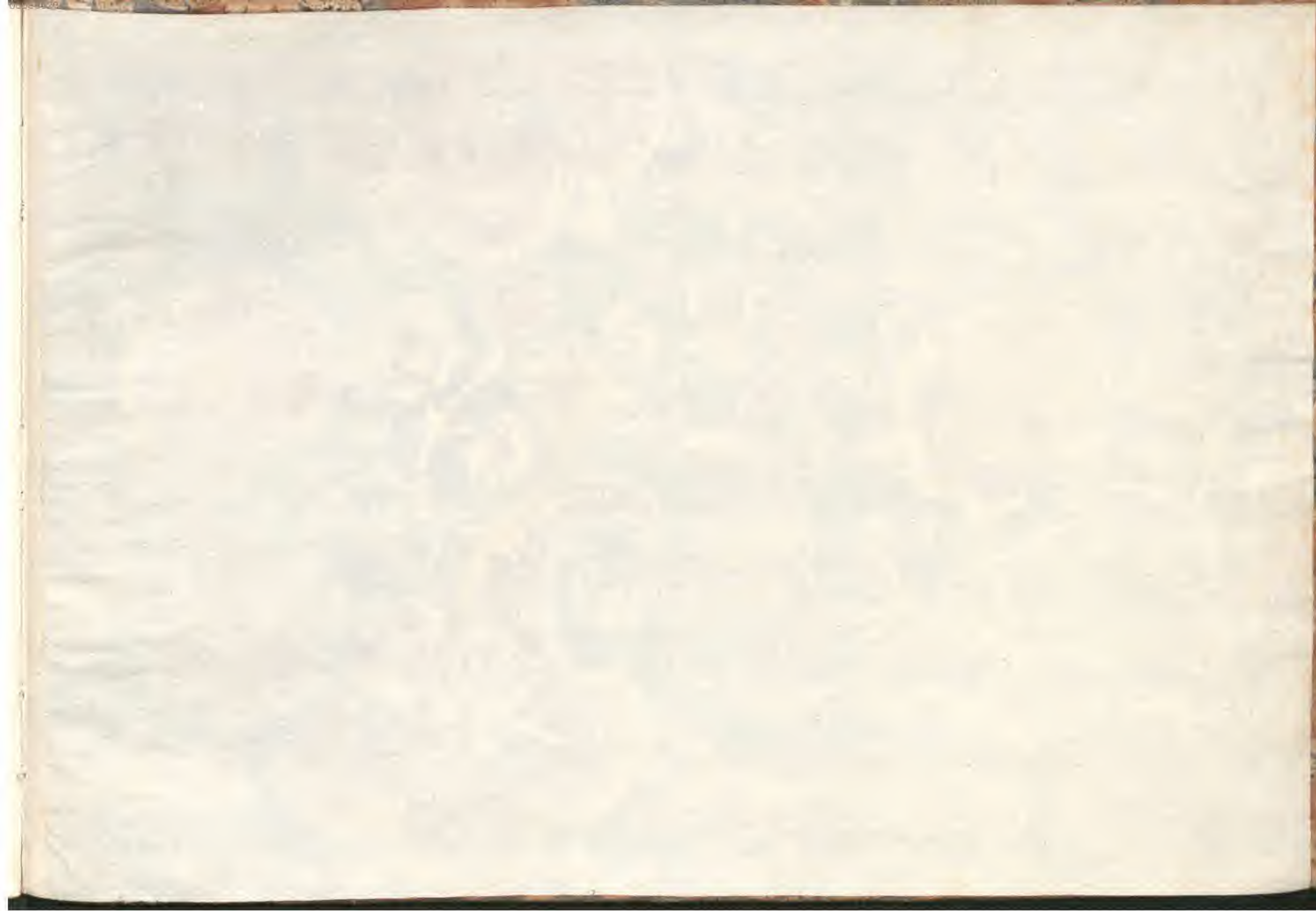
pa-ra-di-fi glo-ri-a a-men.

*Finitis*























Mus. P.<sup>o</sup>.

42

TENOR.







hus. pr.  
42

90  
2

Maximilian Joseph

1.0

STAVI MATI

MASSIMILIANO

DA MASSIMILIANO CRISTOFTE

METTORE DI DANIELA

E DEDICATO

ALLA NOBILIA ACCADEMIA LOMBARDA

DI VENEZIA



Mass. Ins. 58-2  
42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Sculpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*



1871-72

1871-72

1871-72

1871-72

1871-72

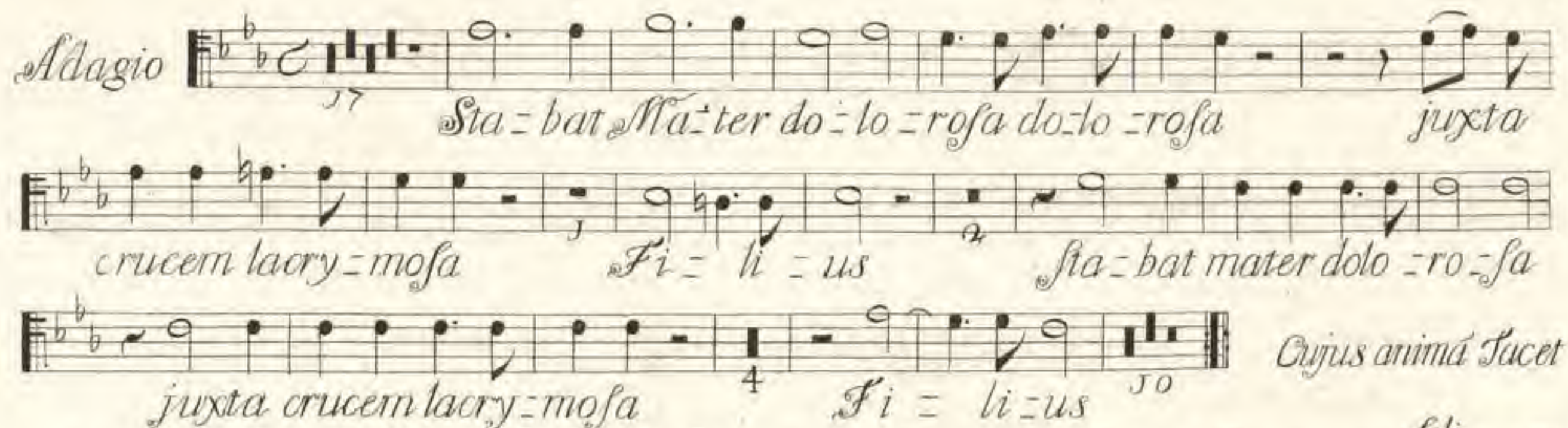
1871-72

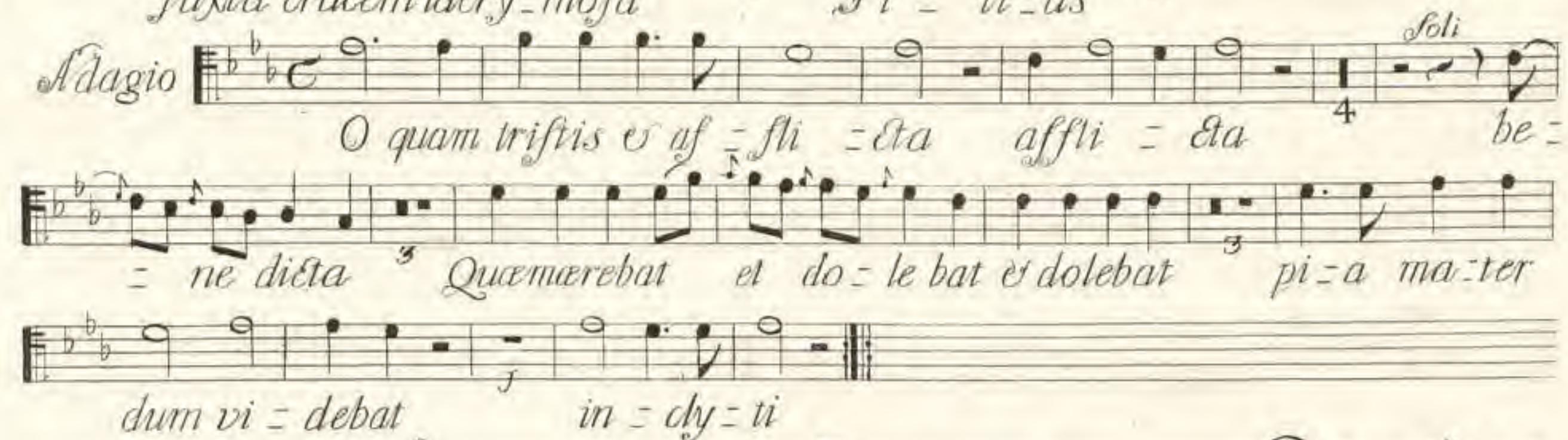
1871-72

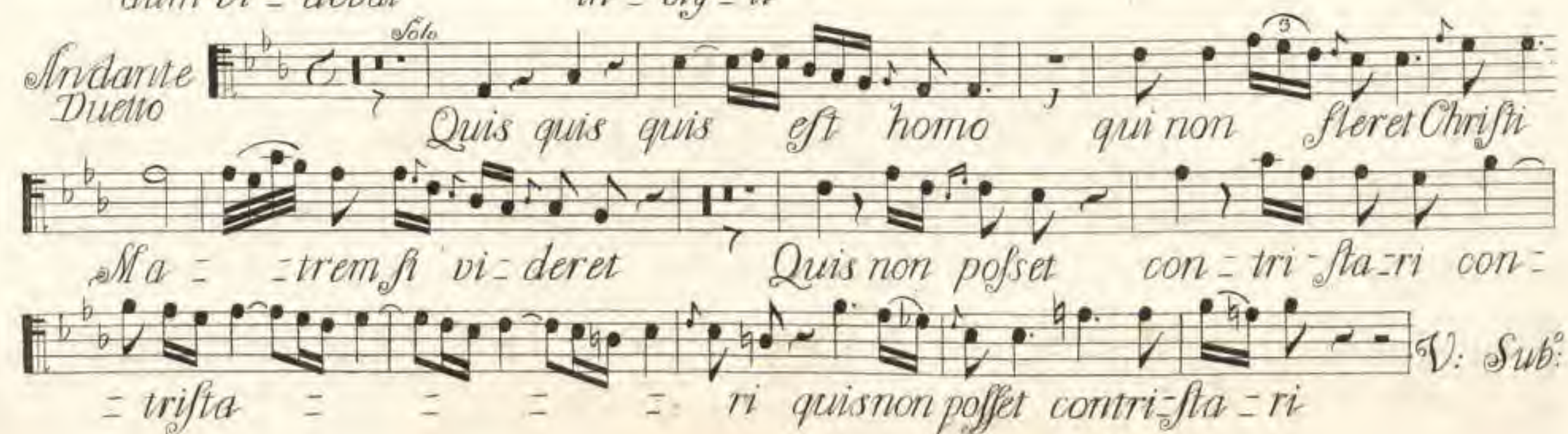
1871-72



Tenor

*Adagio*  *Sta = bat Ma = ter do = lo = ro = sa do = lo = ro = sa juxta*  
*crucem lacry = mo = sa Fi = li = us sta = bat mater dolo = ro = sa*  
*juxta crucem lacry = mo = sa Fi = li = us* *Cujus anima Tacet*

*Adagio*  *O quam tristis et af = fli = eta affli = eta be =*  
*= ne dicta Quæmærebat et do = le bat et dolebat pi = a ma = ter*  
*dum vi = debat in = chy = ti*

*Andante* *Duetto*  *Quis quis quis est homo qui non fleret Christi*  
*Ma = trem si vi = deret Quis non posset con = tri = sta = ri con =*  
*= trista = ri quis non posset contri = sta = ri* *V. Sub:*



contri-sta-ri pi-am matrem contempla-ri do-len-tem do-len-tem do-len-tem cum fi-li-o Quis quis quis non posset con-tri-stari con-trista-ri quis non posset contri-stari con-tri sta-ri Christi matrem contem-plari contempla-ri pi-am matrem contempla ri do-len-tem do-len-tem do-len-tem cum fi-li-o

*Adagio assai*

Pro pec-catis suæ gentis suæ gentis vidit vi-dit Je-sum vidit vi-dit Je sum in tormentis in tormentis in tormentis vidit vidit Jesum et flagel-lis sub-di-tum sub-ditum vidit su um



mo-ri-en-do de-so-latum mo-ri-en-do dum e-mi-sit  
 spi-ri-tum dum e-mi-sit vidit dulcem natum vidit mori-en-do vidit desolatum  
 dum e-mi-sit spi-ri-tum spi-ri-tum  
*Piu adagio* *solo* *Ad: pp*  
 E-ja ma-ter fons a-moris foris a-moris  
 a-mo-ris me sen-ti-re vim vim do-  
 lo-ris fac ut te cum lu-ge-am ut tecum te-cum lu-ge-am  
 lu-ge-am E-ja ma-ter fons a-moris fons amoris  
 e-ja mater fons a-moris fons a-moris a-mo-ris  
 me sen-ti-re-vim sen-ti-re vim do-lo-ris do-lo-ris





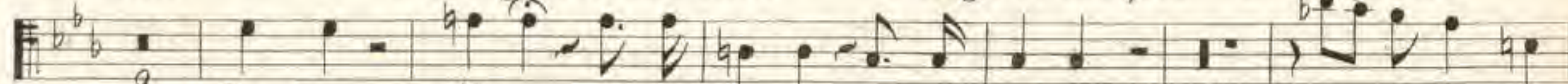
fac ut te = cum ut te = cum lu = ge = am .



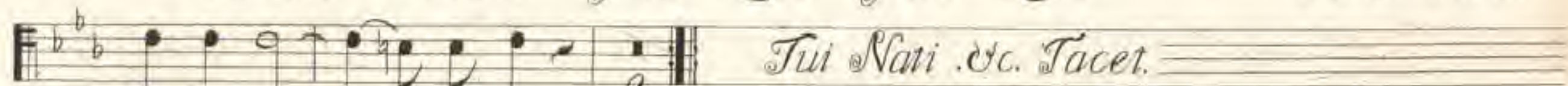
Fac fac fac ut ar = de = at ar = de = at cor meum in a =



man = = do Christum De = um ut si bi compla = ce = am



Sancta Mater istud agas istud agas 3 cordi cordi



Tui Nati .&c. Tacet.

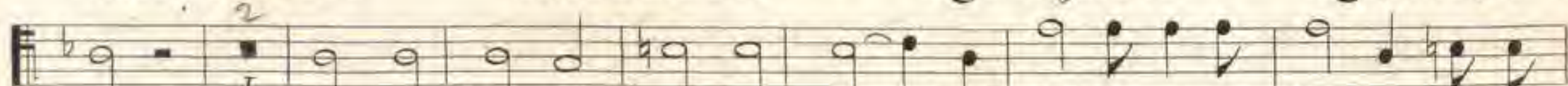
me = o va = li de



Fac me tecum pi = e fle = re pi e fle = re Cruci = fi xo



con = do = le = re con = dole = re 4 ego vixe = ro ego vi = xe =



ro juxta Cru = cem te = cum te = cum stare tecum stare es li =



berner so = ci = are in planctu de si de = ro



Virgo Virginum

Fac ut portem

Tacent. Adag.

Inflammatuſ & acceſſuſ per te Virgo  
ſim deſenſuſ ſim deſenſuſ judi = ci = ſi fac me Cruce cuſto = di = ri  
morte Chriſti præmiu = ni = ri gra = ti = a

Ad aſſai

Quando corpus mori = e = tur quando corpus mori = etur quando corpus mori  
e tur a Capella 4 Fac ut animæ do = netur para = di = ſi glo = ri = a  
a = men a = men  
fac ut animæ do = netur para = di = ſi glo = ri = a a = men a = men  
a = men fac ut animæ do = ne = tur pa = ra = di = ſi glo = ri = a a = men.























20  
Mus. Pr.

48

BASSO.







Ans 70  
42

2<sup>90</sup>

Maximilian Joseph

STADT-RECHTER

München

DA MASSIMILIANO GROSSE

BEI FÜRSTEN VON HESSEN

1800

ALLE SCHULDE AN MAXIMILIAN GROSSE

1800



Mus. Gr.

42.

~~52~~



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*







# Basso

J

*Adagio* Sta bat Ma-ter do-lo-ro-sa do-lo-ro-sa la-cry-mo-sa

Fi-li-us sta bat mater do-lo-ro-sa juxta crucem lacry-mo-sa

juxta crucem la-cry-mo-sa la-cry-mo-sa fi-li-us

*Cuius animam* *Adagio* O quam tristis et af-fli-cta af-fli-

cta be-ne-dicta Quae mae-re bat pi-a ma-ter dum vi-


de bat in-chy-ni

*Adagio assai* Pro pec-catis gentis suae gentis vidit vi-dit Je-sum

vidit vi-dit Je-sum in tormentis in tormentis in tormentis vidit vidit

Je-sum et flagel-lis sub ditum sub-dit um vidit su-um




 moriendo desolatum moriendo dum emisit spiritum dum e-  
 misit vidit dulcem natum vidit moriendo vidit desolatum dum e-  
 misit spiritum spiritum *Ad. P.P.* *Ma. mater Tacet.* 106

*Adagio* 
 Fac fac fac ut ardeat ardeat cor meum in a man-  
 do Christum Deum 4 ut sibi complacentiam sancta  
 mater istud agas istud agas 5 cordi cordi meo valide  
*Andantino* 8 Tu-i na-ti vulne-ra-ti tam digna-ti pro-me pa-ti  
 pœ-nas me-cum me-cum di-vi-de pœ-nas me-cum di-vi-de 4  
 Tu-i na-ti vulne-ra-ti tam digna-ti tam dignati pro-me pa-ti



pœ = nas pœ = nas mecum divi = de pœ = nas mecum divide mecum divi =  
 de *Adagio* Fac me tecum pie flere Cruci = fixo condo = le = re  
 con do = lere con do le re donec ego ego vix = ro ego  
 vix = ro juxta crucem tecum tecum stare tecum stare et li = benter  
 so = ci = a re de si de = ro *Virgo Virginum. Tacet.*  
*Adagio* *Duetto* Fac me plagis plagis vul = ne = rari vul = ne = ra ri  
 Cruce fac i = nebri a ri fac me plagis me  
 pla = gis fac me plagis vul = ne = ra = ri fac me cruce inebri = a = ri inebri = ari i nebri =  
 a ri ex cru = ore ex cru = ore cuore fi = li = i. *Volte Subito*



*Soli*

*fac me plagis plagis vul-ne-ra-ri fac me cruce ine-bri-ari i-ne-bri-a-ri*  
*fac me plagis me pla-gis vul-ne-ra-ri fac me plagis vul-ne-ra-ri Cru-ce fac ine-bri-ari i-nebri-a-ri*  
*o cru-o-re o cru-o-re cru-o-re*  
*fi-li-i o cru-o-re fi-li-i*  
*Adagio Inflam-ma-tus & ac-cen-sus per te Virgo*  
*sim de fen-sus ju-di-ci-i fac me cruce custo-di-ri*  
*morte Christi prae-mu-ni-ri morte Christi prae-mu-ni-ri*  
*prae-mu-ni-ri gra-ti-a*



*Adagio assai* C:  $\flat \flat \flat$  C

Quando corpus mori = etur quando corpus mo = ri = e = tur

quando corpus mori = etur *a Capella* 8 fac ut animæ do ne = tur para =

di = fi glo = ri = a a = men a = men a =

= men = a = = = = =

men a = = men a = = men a = = = =

= = = = men a = = men

fac ut animæ do = ne = tur para = di = fi glo = ri = a a =

= = = = men pa = ra = di = fi glo = ri = a a =

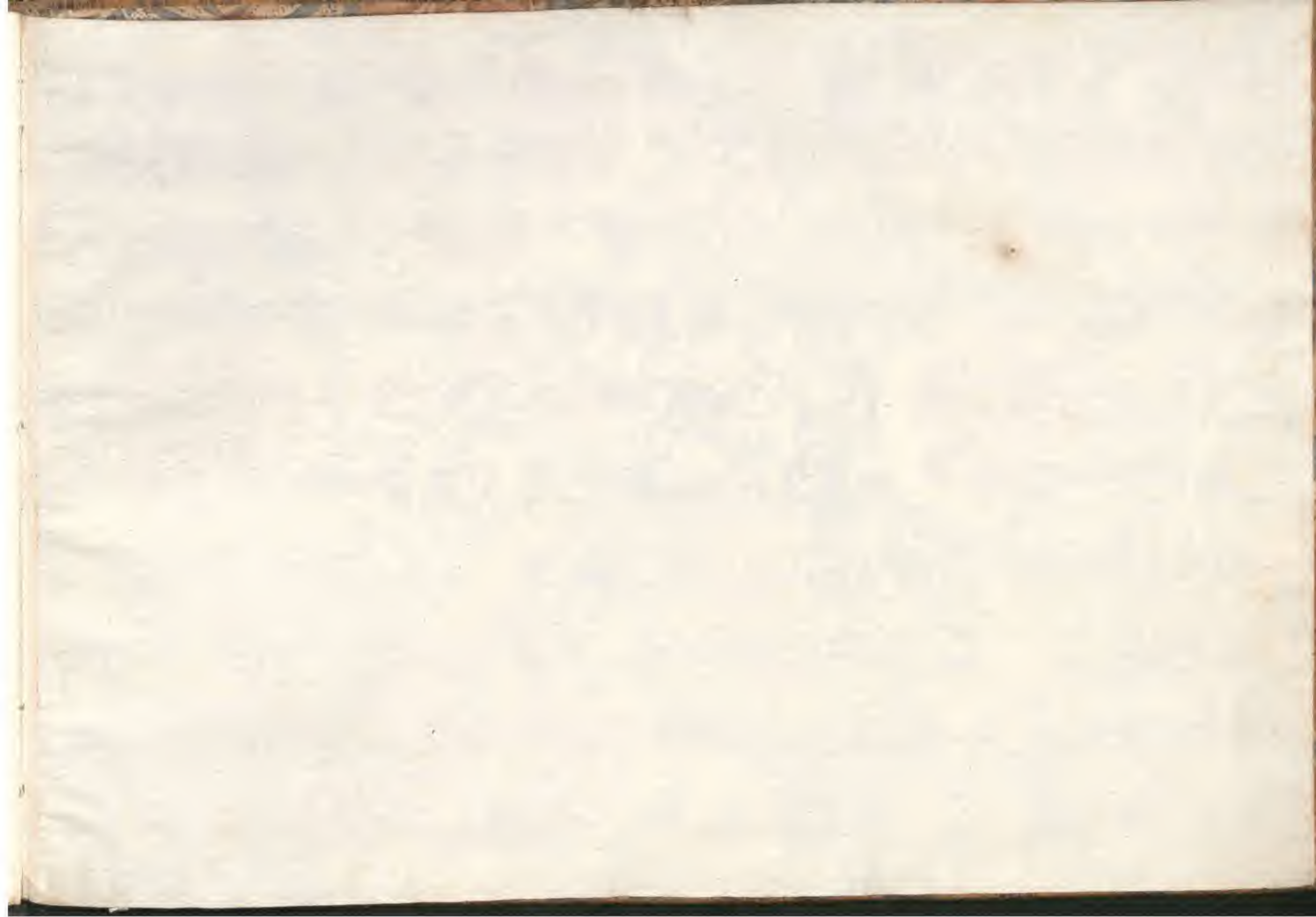
men

*Finis.*

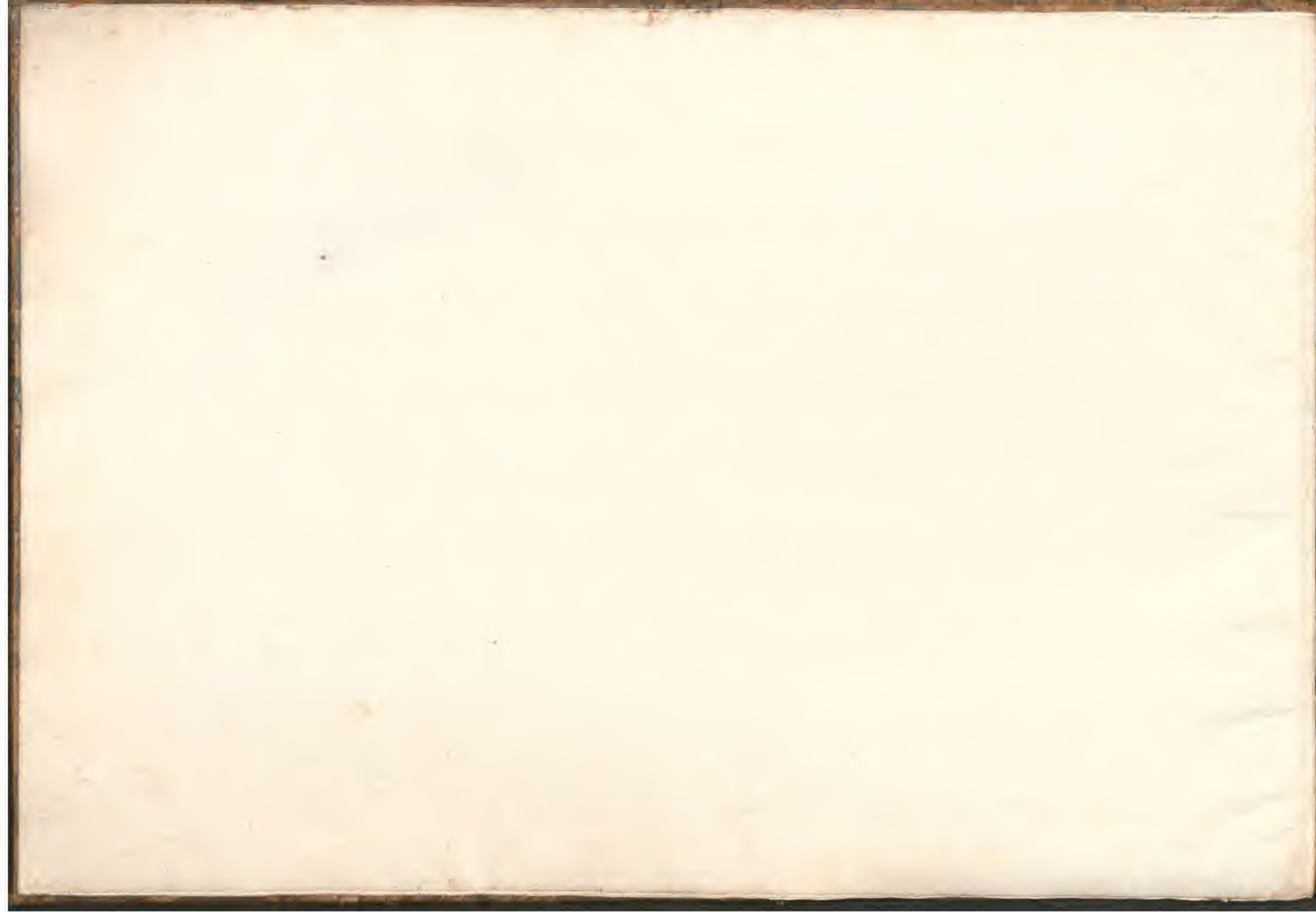






















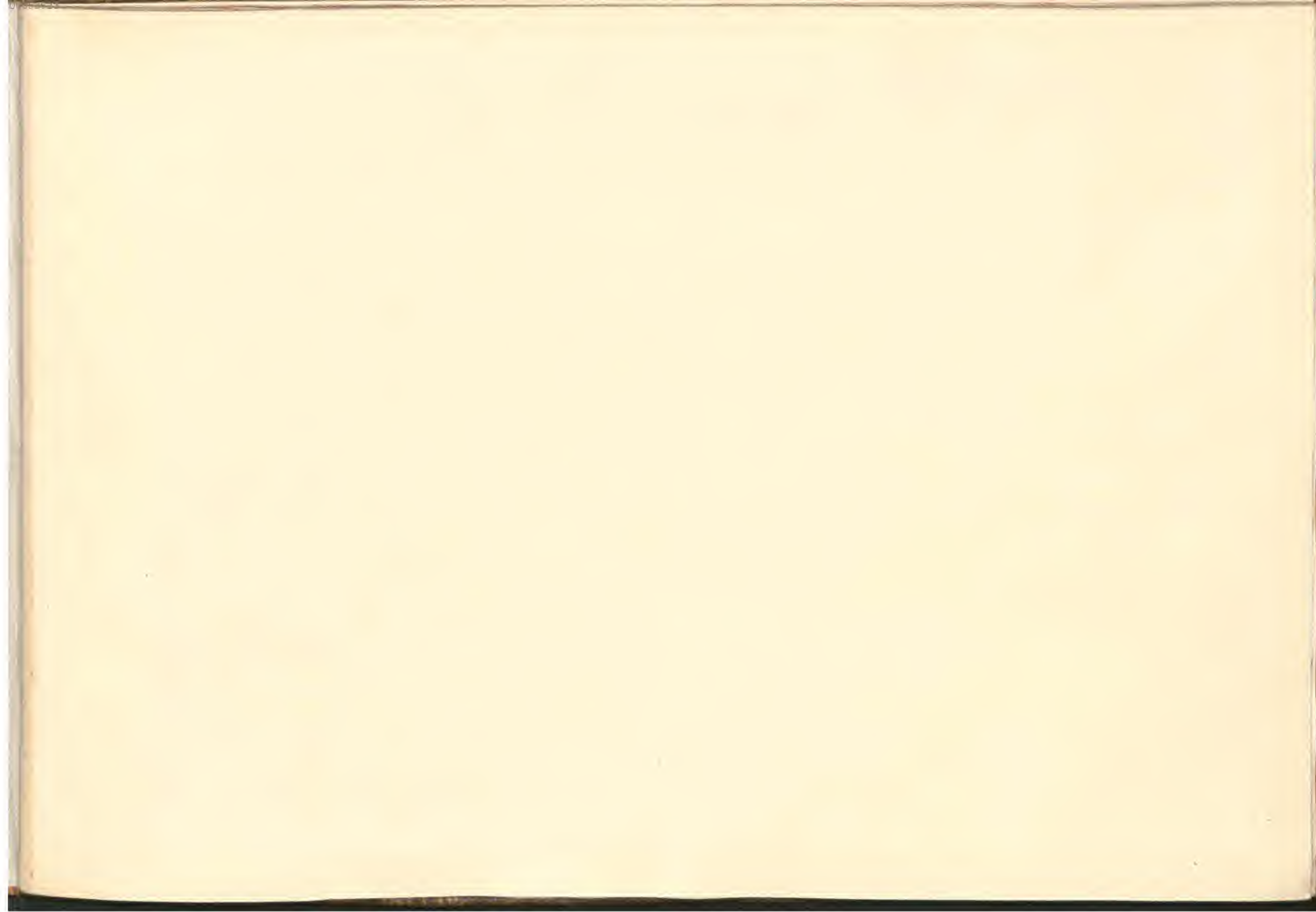
94  
Mus. pr.  
42

VIOLINO: I















Mass 7m 42

20

Maximilian Joseph



Mex. Pr  
42

Maximilian. Joseph





*Fran.<sup>co</sup> de Laacensis Veronensis Alca.<sup>to</sup> Clementinus Fecit*

*Joh. Volpato Veneta incidit*







LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA







Noi MASSIMILIANO GIUSEPPE per la grazia di DIO  
Duca dell'Alta, e della Bassa Baviera, e del Palatinato Superiore, Con-  
te Palatino del Reno, Arcidapifero, Principe ed Elettore del Sacro Ro-  
mano Impero, Landgravio di Leuchtenberg. &c. &c.

A tutti quelli, che vedranno il presente, salute. Avendo composto in Mu-  
sica uno Stabat Mater, commettiamo al diletto Nostro Barone Giuseppe  
Clemente dall' Abaco di far incidere, e stampare la detta Nostra compo-  
sizione, permettendogli di dedicarla alla Nobile Accademia Filarmonica  
di Verona, e presentarne le copie. In fede di che abbiamo segnato il pre-  
sente di Nostra propria mano, e fatto corroborare col Nostro solito Sigillo Elet-  
torale della Cancelleria Intima, nella Nostra Residenza di Monaco, li quattro  
Maggio Mille, sette cento, sessanta sei.

*Mass: Giuf: Elett:*



*L'Abb<sup>e</sup> Fran.<sup>co</sup> Iraldi*  
*Seg.<sup>rio</sup> m.<sup>o</sup> pp.<sup>ia</sup> A.*







AGLI ORNATISSIMI SIGNORI ACCADEMICI FILARMONICI

GIUSEPPE CLEMENTE DALL' ABACO

*Se vi ha in Italia alcun' Accademia, che possa con ragione chiamarsi antica, ella è certamente la Filarmonica di Verona, ch' ebbe la sua origine prima della metà del secolo decimosesto: e se ve n' ha alcuna non pure antica, ma quanto dir si possa famosa ed illustre; ella è pure la stessa, che conta in ogni tempo frà suoi, uomini per dignità, per ingegno, e per dottrina celebratissimi. Imperocchè a chi non son noti li nomi d' un Valiero, d' un Guarini, d' un Lavezola, d' un Ceruti, d' uno Sparavieri, d' un Pona, d' un Volpi, d' uno Spolverini, e dei tre gran lumi della loro età Noris, Bianchini, e Maffei. Che de' viventi io non parlo, perchè troppo lungo sarebbe ricordarli tutti, e difficile troppo scegliere fra tanti ugualmente degni. Ma quello, che mette il colmo alla gloria della stessa Accademia, si è, che Massimiliano Giuseppe Elettore di Baviera, Principe superiore ad ogni lode, amore de' suoi sudditi, e delizia de' gli stranieri, siasi con raro esempio di benignità compiaciuto d' esservi ascritto. E che per rimeritarla di quanto essa ha nobilmente operato per dimostrarsi grata, e riconoscente di un tanto onore, abbiale mandato in dono il suo ritratto; quello stesso, o Signori, ad accettare il quale con la debita pompa, avete scelto il più solenne giorno delle vostre adunanze. Che dirò dell' onorifica, e singolare commissione qui annessa, che mi dà ora occasione di presentarmi a voi, e d' offerirvi il presente libro! Il motto latino impresso nel frontispizio; **Habita gratia, et reddita**; che questo gran Principe ha scelto egli stesso, è tale, che chi ben lo comprende non può a meno di non essere preso da una lodevole ed onorata ambizione. Non è però maraviglia se voi, o Signori, ve ne compiaccete cotanto; e non pur attendete che vi si presenti qualche occasione per fargliene fede, ma la cercate ad arte, sino ad aggregare me stesso al vostro numero. Perchè se bene la vostra cortesia, ed umanità è a tutti nota per tante prove, pure non è chi non vegga che questa volta avete onorato il Padrone nel servo, ed avete avuto riguardo più tosto alla sua persona, che alla mia propria, dove non è pregio alcuno, che possa piacervi. Comunque ciò sia, io vi ringrazio quanto so e posso d' un tale onore, il quale è sì grande, che omai diffido di potermene mostrar degno con alcuna opera mia; se pur degno non se ne mostra in parte chi lo riconosce, e confessa ingenuamente di non meritarlo.*



5

$f$ .  $p$ .  $f$ .  $p$ .  $f$ .  $p$ .  $f$ .  $p$ .  $f$ .  $p$ .

A handwritten musical score for a piece titled "Adagio". The score is written on ten staves, each with a treble clef and a key signature of two flats (B-flat major). The tempo is marked "Adagio" at the top left. The music is characterized by frequent dynamic markings, including "f" (forte), "p" (piano), and "f. p." (fortissimo piano), which are placed above or below the notes. The notation includes various note values, rests, and slurs, indicating a complex and expressive melodic line. The paper shows signs of age, with some staining and wear visible.



*Larghetto*



*Adagio*

Measures 1-10 of the *Adagio* section. The music is in B-flat major (two flats) and 3/4 time. It features five staves of music. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of two flats. The music is characterized by a slow tempo and a melodic line with dynamic markings of forte (f) and piano (p).

*Andante*

Measures 11-20 of the *Andante* section. The music is in B-flat major (two flats) and 3/4 time. It features five staves of music. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of two flats. The music is characterized by a slow tempo and a melodic line with dynamic markings of forte (f) and piano (p).



A handwritten musical score on ten staves, likely for a violin or flute. The music is written in a single system with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The staves are numbered 1 through 10. The music is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of two flats. The music continues through the staves, with dynamic markings such as *p* (piano), *f* (forte), and *P* (piano) appearing throughout. The final staff ends with a double bar line and a repeat sign.

Dynamic markings: *p*, *f*, *P*



A handwritten musical score on aged paper, featuring two systems of music. The first system, titled 'Ad affai', consists of ten staves of music in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as 'f' (forte), 'p' (piano), and 'pp' (pianissimo). The second system, titled 'Piu Ad', begins with a new key signature of one sharp (F-sharp) and a 2/4 time signature, continuing with similar musical notation and dynamics. The handwriting is elegant and characteristic of 19th-century musical manuscripts.



A handwritten musical score consisting of ten staves. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), and *tr* (trill) are used throughout. The score concludes with a double bar line and the word *Volti* written in a cursive hand.



*Adagio*

Measures 1-10 of the *Adagio* section. The music is in G major (one sharp) and 4/4 time. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a bass line. Dynamics are marked as *f* (forte) and *p* (piano).

*Andantino*

Measures 11-16 of the *Andantino* section. The music continues in G major (one sharp) and 4/4 time. The right hand melody and left hand bass line are continued. Dynamics are marked as *f* (forte) and *p* (piano).







*Andante*

Handwritten musical score for a single melodic line in G-flat major, 4/4 time. The score consists of 12 staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Andante'. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, often beamed together in groups. Dynamic markings such as 'p' (piano), 'f' (forte), and 'sf' (sforzando) are placed above the notes. Trills are indicated with a 't.' above a note. There are also triplet markings with a '3' over a group of notes. The piece concludes with a 'Cresce il fo.' (Crescendo il forte) marking and ends on a half note. The manuscript is written in dark ink on aged, slightly yellowed paper.



Handwritten musical score for a piano piece. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of *Adagio*. The music consists of various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The score concludes with the instruction *Volte Presto* at the bottom right.



This page contains a handwritten musical score consisting of ten staves. The notation is in treble clef with a key signature of one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as eighth, sixteenth, and thirty-second notes, rests, and accidentals. Dynamic markings are present, including *f* (forte) and *p* (piano). The handwriting is in dark ink on aged paper.



A handwritten musical score for a piece titled "Adagio". The music is written on ten staves, all in B-flat major (two flats) and 4/4 time. The tempo is marked "Adagio". The score begins with a first staff containing a single measure of music marked with a forte (*f*) dynamic. The second staff starts with the tempo marking "Adagio" and contains several measures of music, with dynamics alternating between forte (*f*) and piano (*p*). The subsequent staves continue the melodic and harmonic development, featuring various rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a final staff marked with a *t. sf* (trill, fortissimo) dynamic. The handwriting is elegant and characteristic of 19th-century musical notation.

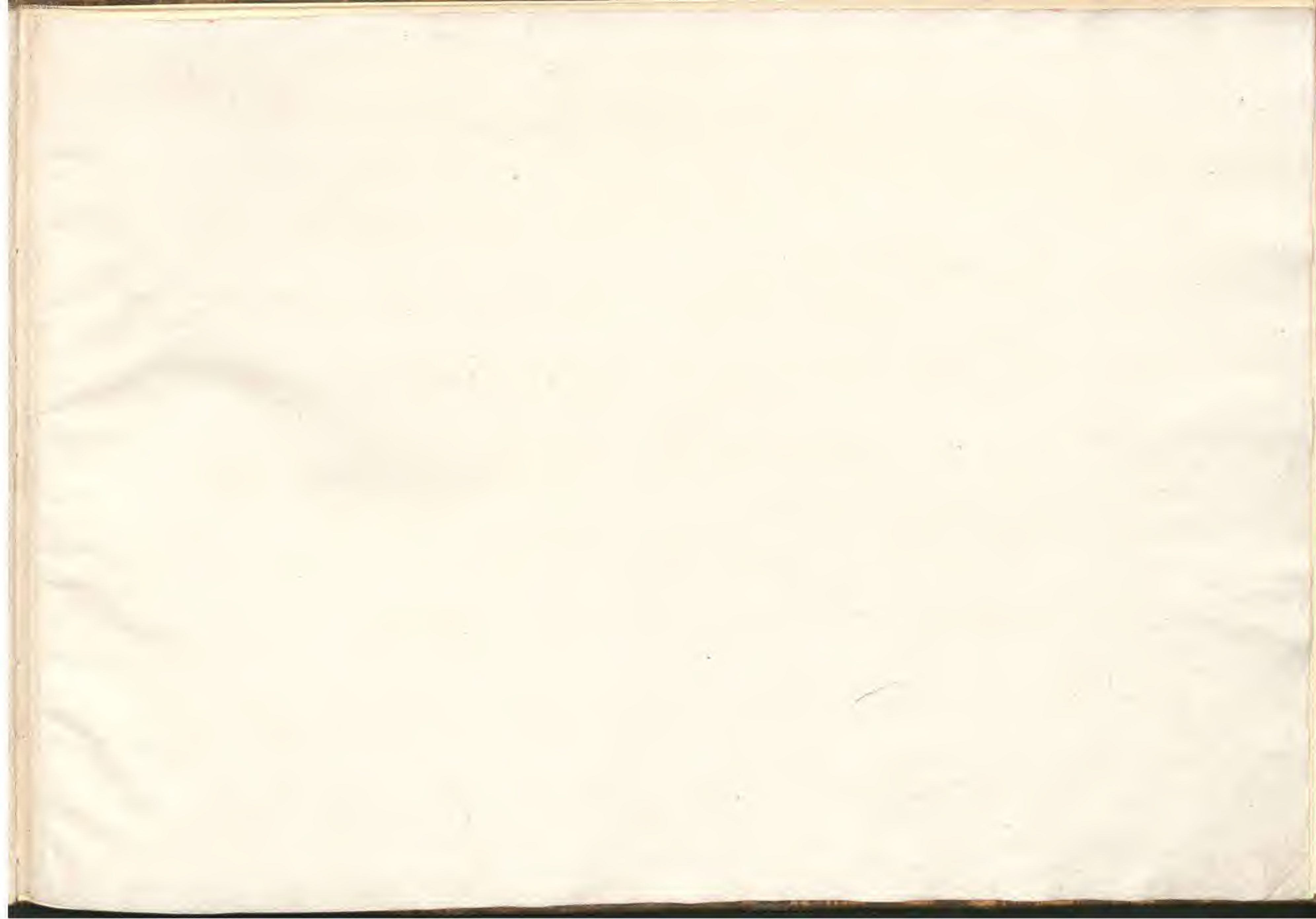


*Ad. assai*

*a Capella*

*Fine*

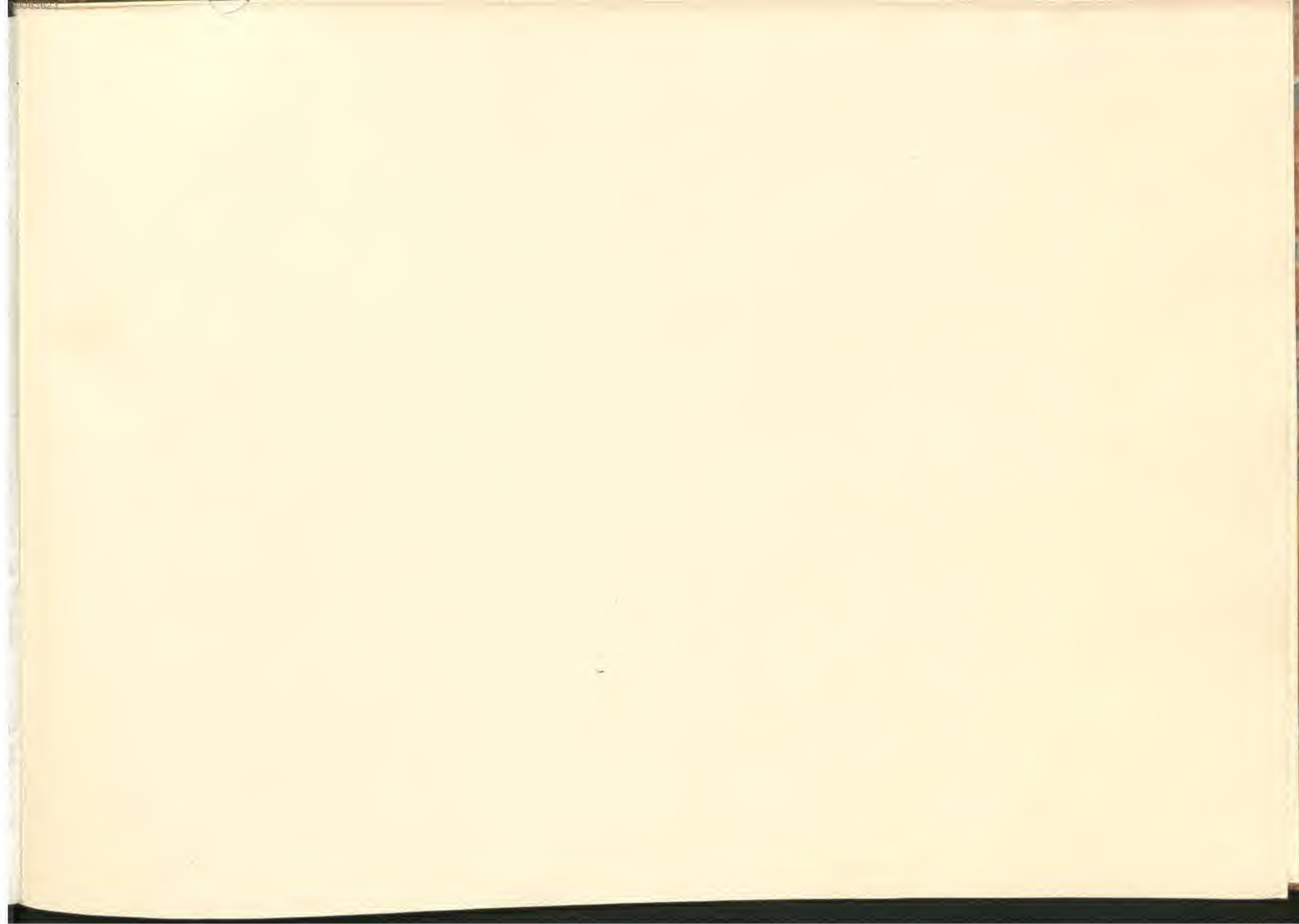




















Nr. 3893 Ausgabe: 10. 1. 1967

I. Schulen: 6, m, n, v, w, x, y, z, 24, 26

II. Behandlung: 2, 16, 17, 25, 26, 27,  
28, 29, 35, 36, 38







5. Pr.  
42

VIOLINO: II







12/12/20

42

20

Maximilian Joseph



Mass. Pl. 52<sup>m</sup>  
42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA



$$\sqrt{\pi} \cdot 1$$



2

*Larghetto*

The musical score is written for a string ensemble, likely violins and violas, as indicated by the 'D. S. Volte' instruction at the end. It consists of ten staves of music. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked 'Larghetto'. The score includes various musical notations such as notes, rests, and dynamic markings (f, p). The piece concludes with a double bar line and the instruction 'D. S. Volte'.



*Adagio*

This section contains the first ten measures of the Adagio movement. It is written for a piano in B-flat major (two flats) and 4/4 time. The tempo is marked 'Adagio'. The notation features a variety of note values including eighth, sixteenth, and thirty-second notes, often beamed together in groups. Dynamic markings of *f* (forte) and *p* (piano) are placed above the notes in alternating measures. The first measure begins with a half rest, followed by a series of ascending and descending melodic lines. The section concludes with a double bar line at the end of the tenth measure.

*Andante*

This section contains the next five measures of the piece, marked 'Andante'. The key signature remains B-flat major. The tempo change is indicated by the 'Andante' marking. The notation continues with similar rhythmic patterns but at a slower pace. Dynamic markings of *f* and *p* are still present. The section ends with a double bar line at the end of the fifteenth measure.



Handwritten musical score for a single melodic line in G major, 4/4 time. The score consists of ten staves. The first nine staves contain a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The tenth staff ends with a double bar line and the signature "V. S. Volti". Dynamic markings include "p" (piano) and "f" (forte) throughout the piece.



*Allegro*  $\text{2/4}$   $\text{b b}$   $\text{C}$

*f p* *f p* *f p* *f p*

*pp* *p* *f* *p*

*f p* *f p* *f* *p*

*smorz.*

*pp*

*Andagio*  $\text{2/4}$   $\text{b b}$



A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a string quartet or similar ensemble. The key signature is one flat (B-flat), and the time signature is 3/4. The score features a variety of musical elements including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *sf* (sforzando). There are also articulation marks like accents and slurs. The handwriting is elegant and typical of 18th or 19th-century musical notation. The final staff ends with a double bar line and a repeat sign.



*Adagio*

The *Adagio* section consists of ten measures. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first measure is marked with a forte (*f*) dynamic and a piano (*p*) hairpin. The melody is characterized by rapid sixteenth-note passages, often beamed in groups of four. The accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The section concludes with a double bar line.

*Andantino*

The *Andantino* section follows, spanning four measures. It maintains the same key signature and common time. The tempo is indicated by the *Andantino* marking. The musical texture is similar to the *Adagio* section, with rapid sixteenth-note runs and a consistent eighth-note accompaniment. The section ends with a double bar line.



*Adagio*  
*Co'sordini*



9

*Andante*

*p f p f*

*p f p f*

*p f p f*

*p f p f*

*p f p f*

*p f p f*

*p f p f*

*p f p f*

*p f p f*

*p f p f*

*Cresce il fo*

*f*



*Andagio*

The musical score consists of 12 staves. The first staff is marked *Andagio*. The key signature has one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic values and dynamic markings: *f* (forte) and *p* (piano). The piece ends with the instruction *Voli Presto*.



JJ

*p*

*f*

*f* *p* *f* *p* *f* *p* *f* *p*

*Adagio*



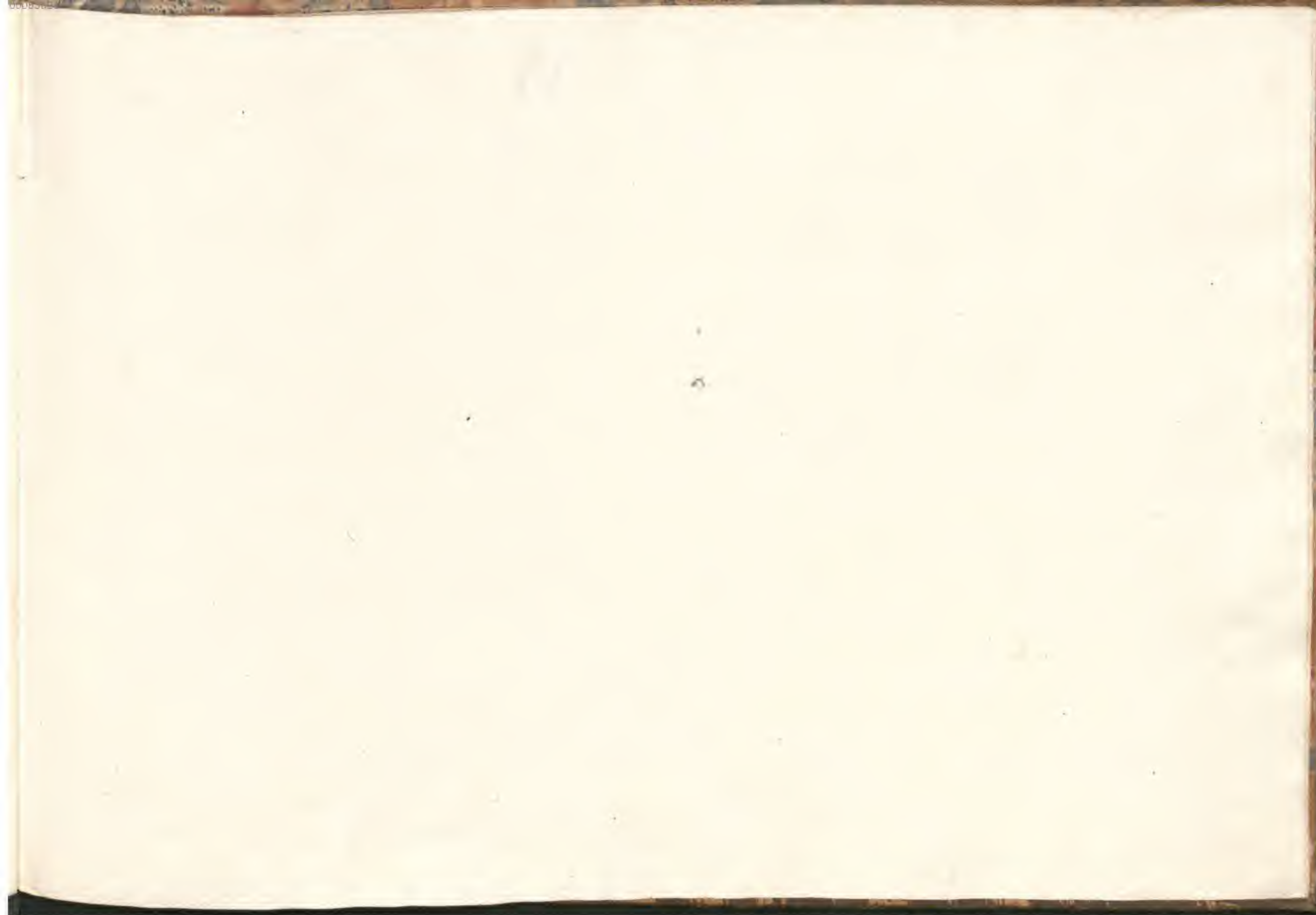
*Ad: assai* *S. Volta presto*



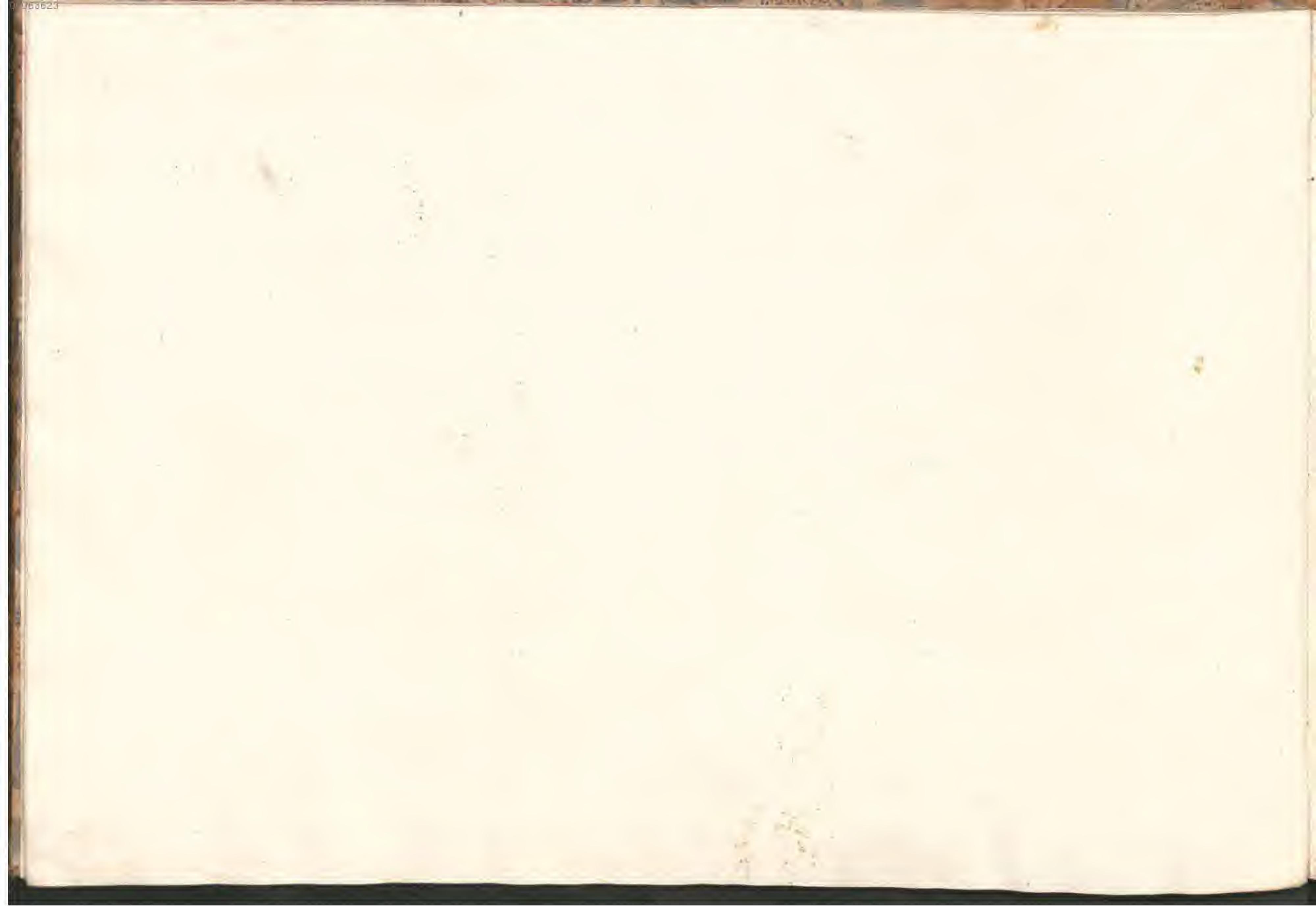
*a Capella*

Handwritten musical score for a Capella, consisting of ten staves. The music is written in G major (one sharp) and 4/4 time. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is arranged in a homophonic style, typical of a Capella setting. The final staff ends with a double bar line and repeat dots.

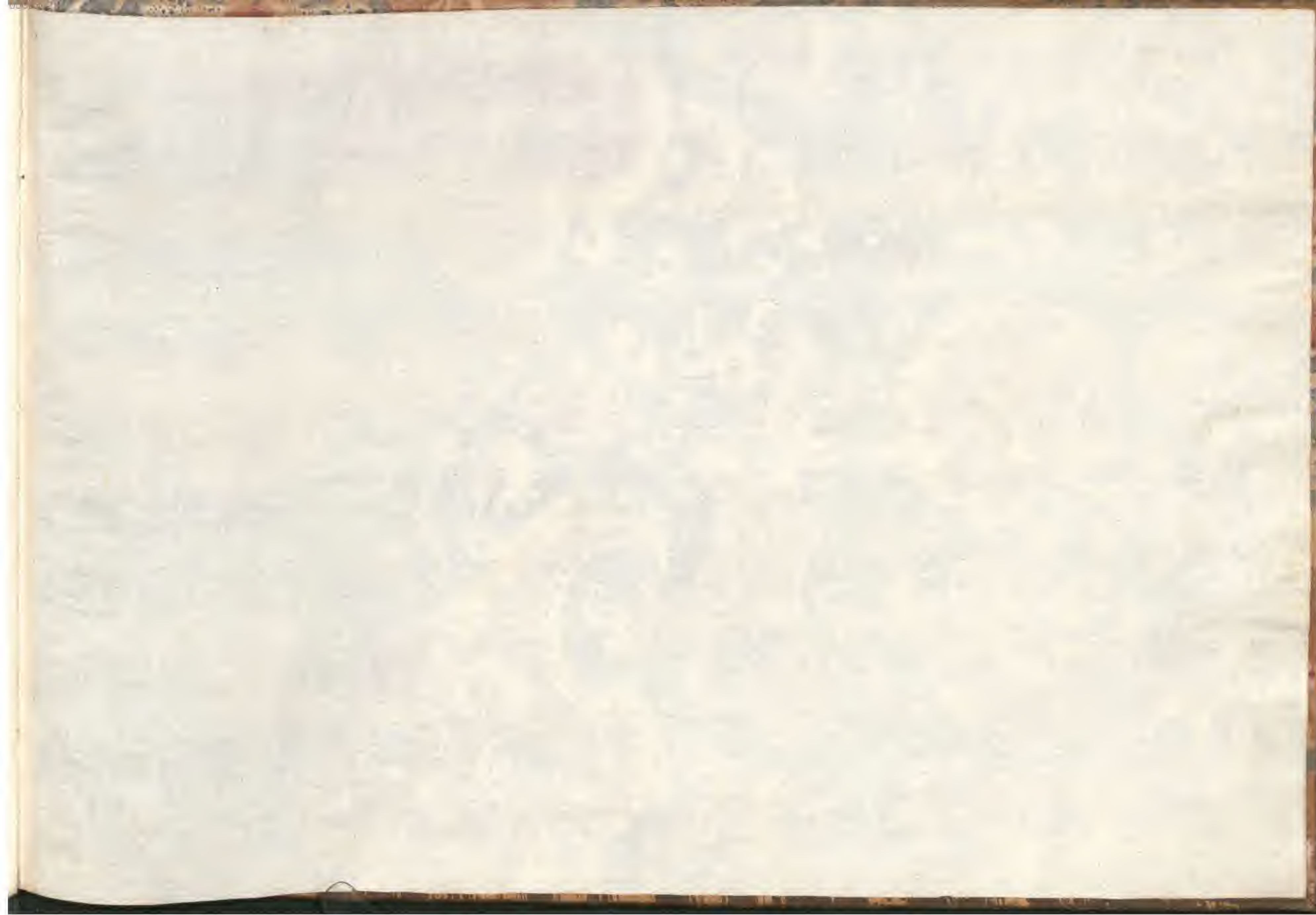


























42

VIOLA.







Max-jm.  
47

2<sup>o</sup>

Maximilian Joseph

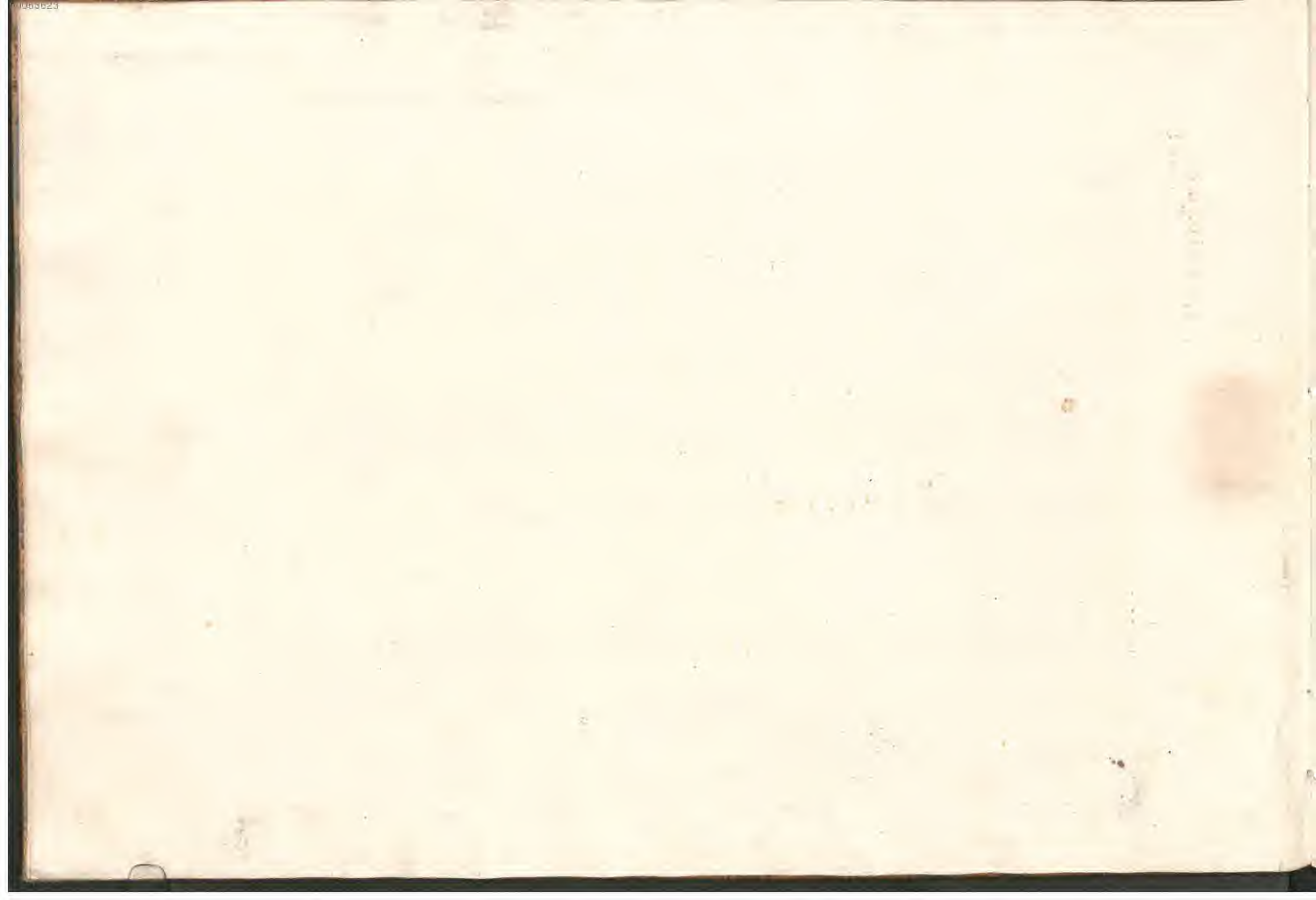


Mrs. R. ~~St~~<sup>m</sup>  
42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA







J

# Viola

*Adagio*

Handwritten musical score for Viola, Adagio section. The score consists of seven staves of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The music features various dynamics including *P* (piano), *f* (forte), *P* (piano), *f* (forte), *P* (piano), *f* (forte), and *P* (piano). The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

*Larghetto*

Handwritten musical score for Viola, *Larghetto* section. The score consists of three staves of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The music features various dynamics including *f* (forte), *P* (piano), and *f* (forte). The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.



*Adagio*

*Andante*







155523  
Sigue Tropecutis

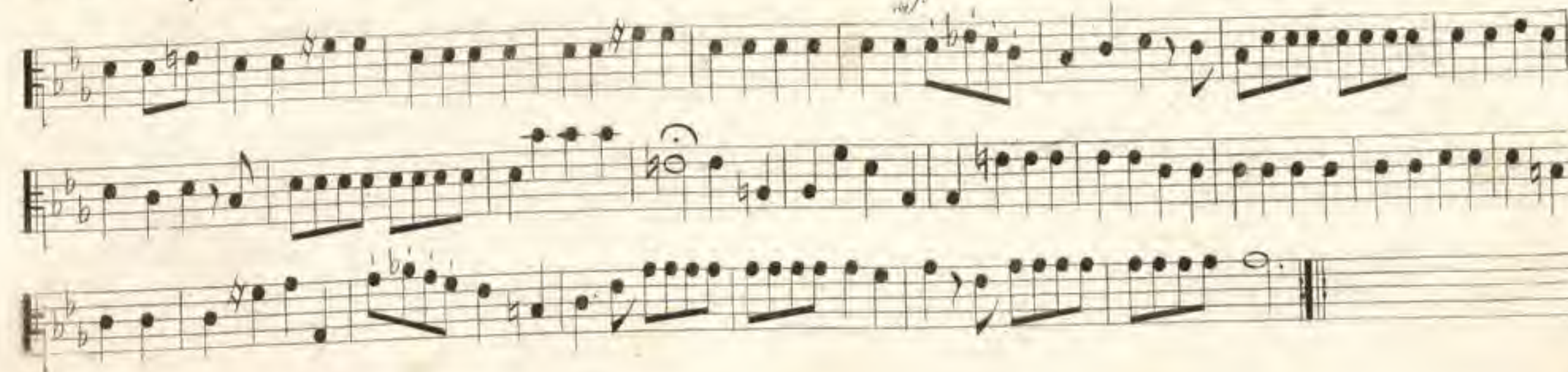
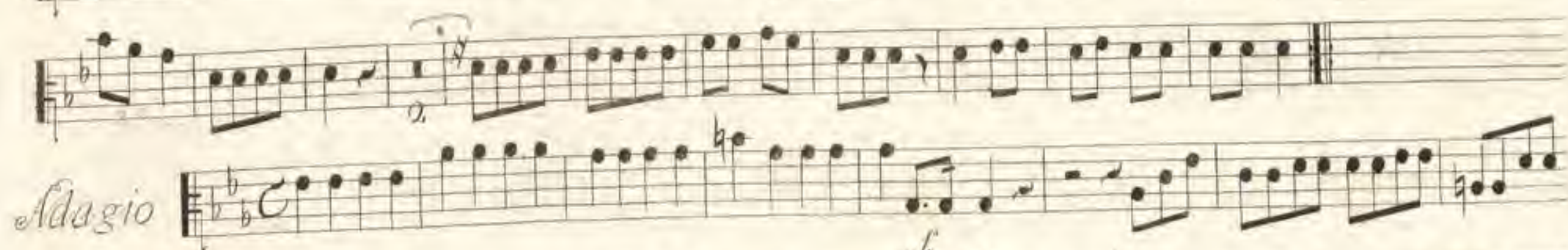
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4

*Adag<sup>o</sup> affai*

*Piu Adagio*







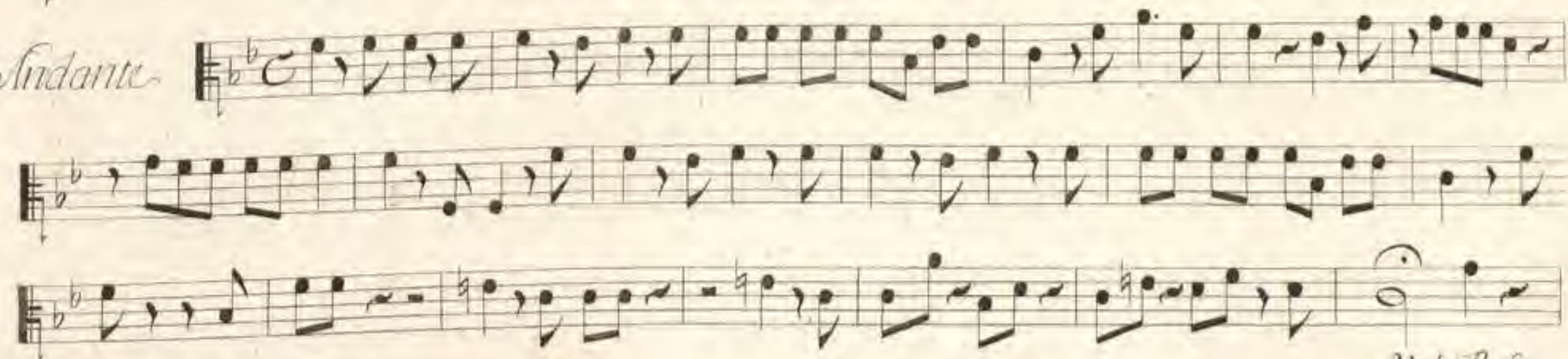
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6

*Viola Prima*  
*Andantino*  
*Viola Sec<sup>da</sup>*

V 6

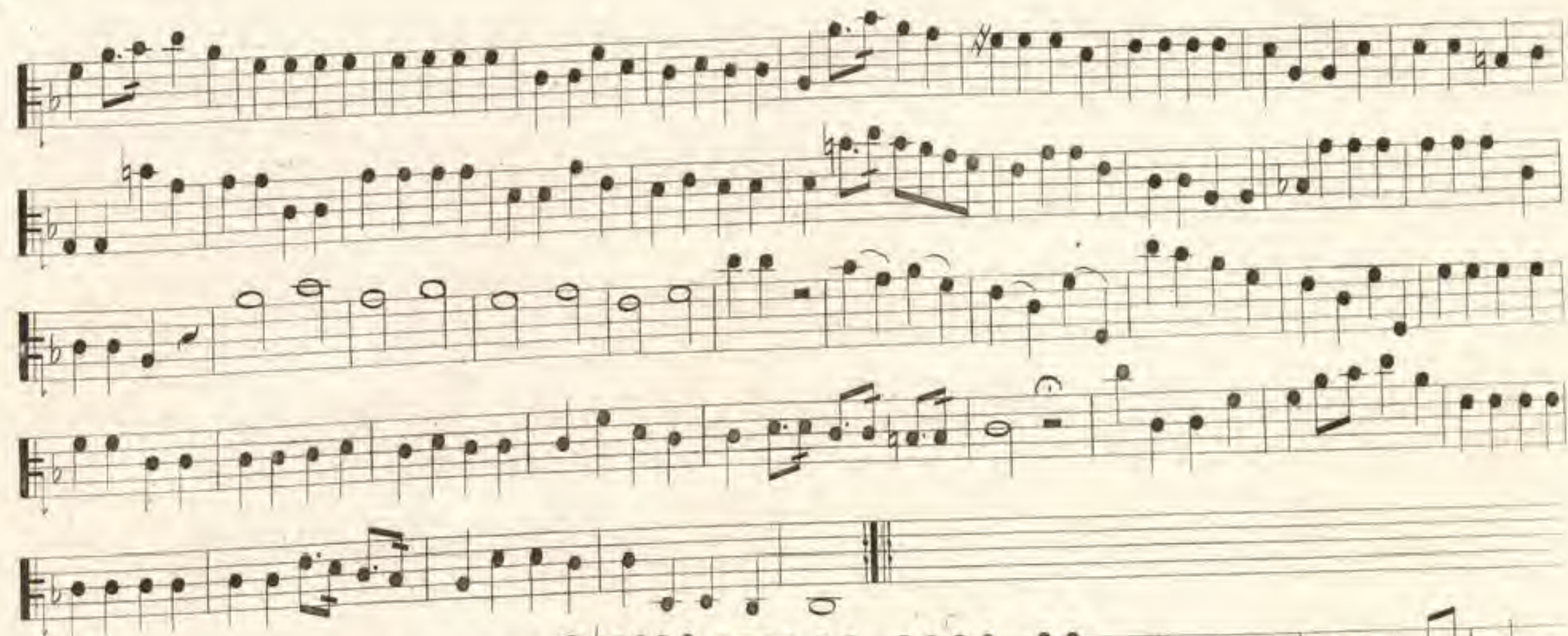


*Adagio**Pizzicata**Andante**Volti Presto*



Handwritten musical score on ten staves. The first four staves are in treble clef with a key signature of one flat (B-flat). The fifth staff begins with the tempo marking *Adagio* and a common time signature *C*. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings *p* (piano) and *f* (forte) are present. There are some ink stains on the page, notably a large one at the top left and another near the bottom right.



*Adagio*

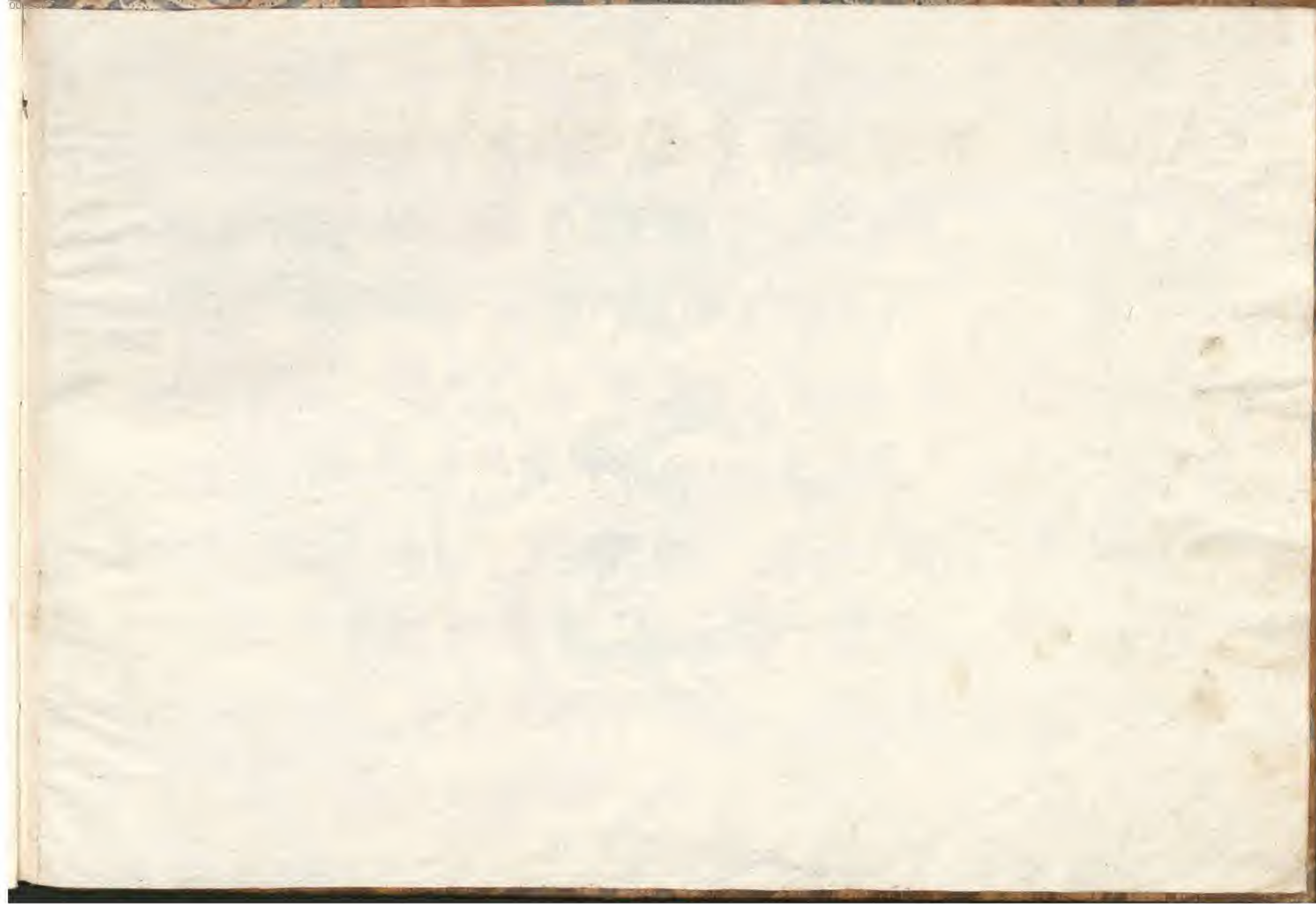


*Alto*

Handwritten musical score for Alto voice, consisting of eight staves. The notation includes various musical symbols such as clefs, key signatures (two flats), time signatures, and notes. The piece concludes with a double bar line on the eighth staff.

*Fine*



















BASSO.  
CONTINVO

42







Mrs. M.

42

2<sup>o</sup>

Maximilian Joseph



Mus. P. ~~52~~

42



LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*





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# Basso

J

Adagio

Handwritten musical score for the Adagio section of a Bassoon part. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. Fingering numbers (1-5) are written above many notes. The section concludes with a double bar line.

Larghetto

Handwritten musical score for the Larghetto section of a Bassoon part. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. Fingering numbers (1-5) are written above many notes. The section concludes with a double bar line.

Volli Presto



Handwritten musical score for a piece in G major, 2/4 time. It consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one flat (Bb). The music features various notes, rests, and fingerings. The first staff ends with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign. The third staff ends with a double bar line and a repeat sign. The fourth staff ends with a double bar line and a repeat sign.

*Adagio*

Handwritten musical score for a piece in G major, 2/4 time. It consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one flat (Bb). The music features various notes, rests, and fingerings. The first staff ends with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign. The third staff ends with a double bar line and a repeat sign. The fourth staff ends with a double bar line and a repeat sign.

*Andante*

Handwritten musical score for a piece in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one flat (Bb). The music features various notes, rests, and fingerings. The first staff ends with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign.



*f. P*

This page contains a handwritten musical score for a single melodic line, likely for a piano or violin. The music is written on ten staves, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. Above the notes, numerous fingerings are indicated with numbers 1 through 10. The score is marked with a forte dynamic (*f.*) and a piano dynamic (*P*) at the beginning. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.



*Ad: assai*  $\text{C} \flat \flat$   $\text{C}$

*Smorza:*  $\text{C} \flat \flat$   $\text{C}$

*Piu Adagio*  $\text{C} \flat \flat$   $\text{C}$



[illegible]



*Adagio*

Handwritten musical score for *Adagio*, measures 1-10. The score is in G major, 4/4 time, and consists of five staves. It features a variety of note values, rests, and fingerings. Dynamics include *p*, *f*, and *sf*. The piece concludes with a double bar line and a repeat sign.

*Andantino*

Handwritten musical score for *Andantino*, measures 11-20. The score is in G major, 4/4 time, and consists of five staves. It features a variety of note values, rests, and fingerings. Dynamics include *p*, *f*, and *sf*. The piece concludes with a double bar line and a repeat sign.



Handwritten musical score for guitar, featuring ten staves of music in C major. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and dynamic markings such as *p* (piano) and *f* (forte). The tempo is marked *Adagio* and the style is *Pizzicato*. The score concludes with a double bar line and a final chord.



*Andante*  $\text{C}_b^b$   $\text{C}$

Handwritten musical score for *Andante* in  $\text{C}_b^b$  major, 4/4 time. The score consists of eight staves. The first staff begins with a treble clef, a key signature of two flats (C-flat major), and a common time signature. The music is written in a flowing, melodic style with many slurs and fingerings. The eighth staff ends with a double bar line and a repeat sign.

*Adagio*  $\text{C}_b^b$   $\text{C}$

Handwritten musical score for *Adagio* in  $\text{C}_b^b$  major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of two flats (C-flat major), and a common time signature. The music is written in a slower, more deliberate style with many slurs and fingerings. The second staff continues the melody.



A handwritten musical score on ten staves, likely for a guitar or similar fretted instrument. The notation includes various musical symbols such as notes, rests, and accidentals. Above the notes, there are numerous numbers (1-7) indicating fingerings. The score is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation is dense, with many notes and fingerings. The piece concludes with a double bar line on the tenth staff.



*Adagio*  $\text{C} \flat \flat$   $\text{C}$

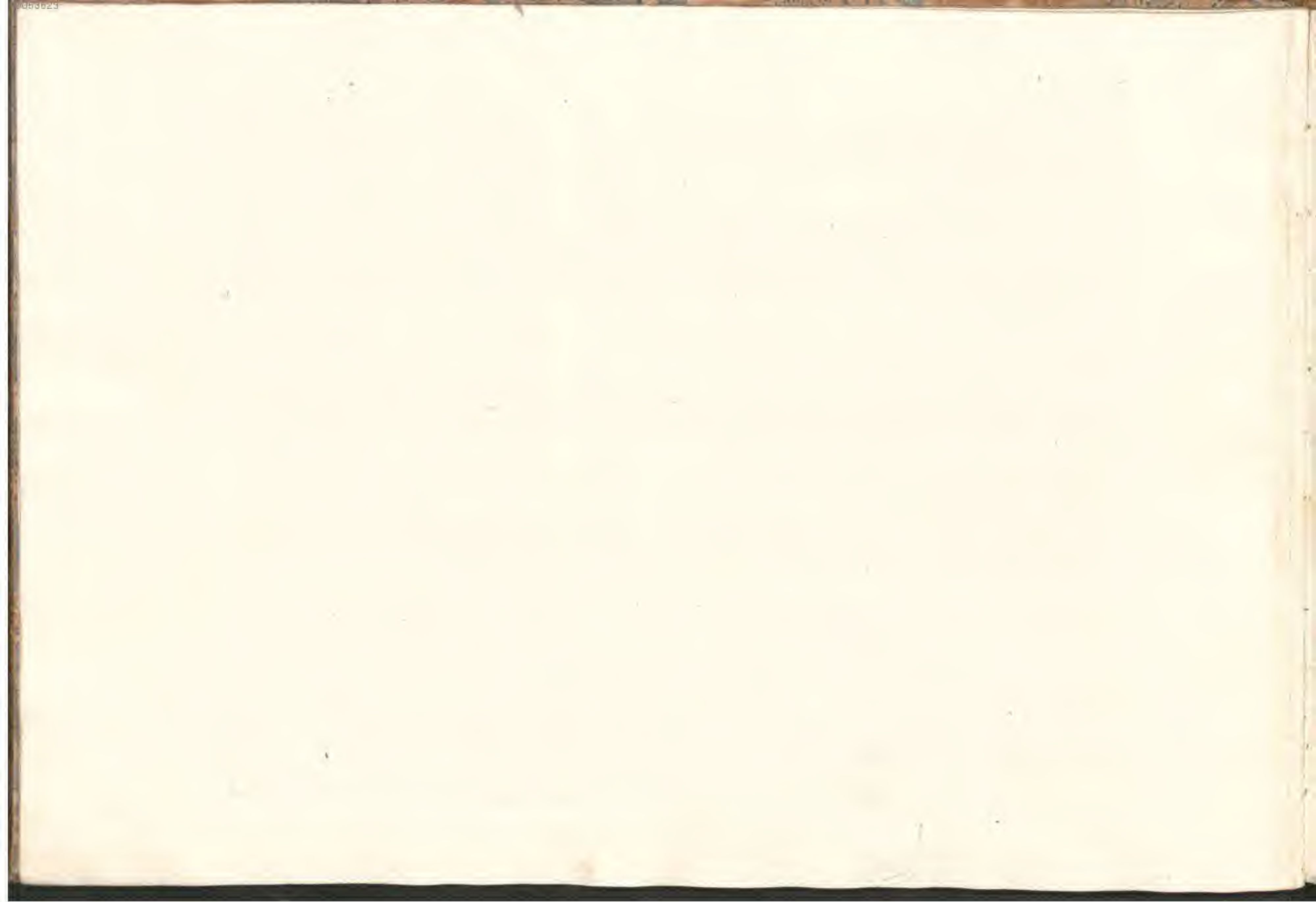
*Adagio affai*  $\text{C} \flat \flat$   $\text{C}$



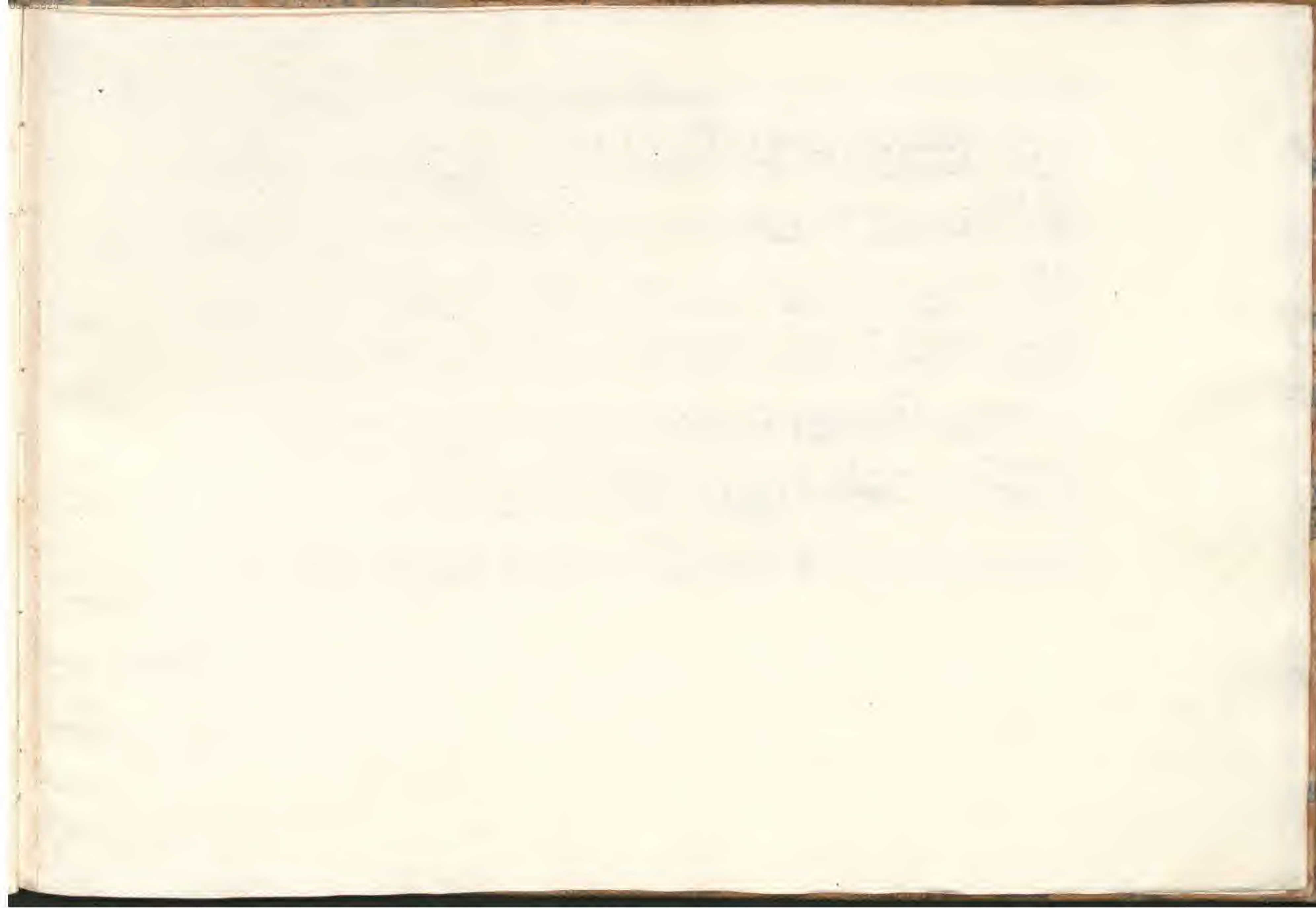
JJ

Handwritten musical score on six staves. The notation includes various notes, rests, and fingerings. The first five staves contain musical notation, while the last staff is empty. The notation is in a system with a key signature of two flats and a common time signature.















4<sup>o</sup> Man. per. 42  
(2<sup>da</sup> Bassonina)

Pro peccatis.

Fagotto Primo

J

Ad: assai

The musical score for Fagotto Primo consists of seven staves. The first staff begins with the tempo marking 'Ad: assai' and includes dynamic markings of *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*. Above the first staff, the markings '(soli)', '(tutti)', '(soli)', and '(soli)' are written. The second staff has a *soli* marking above it. The third staff has a *soli* marking above it. The fourth staff has a *soli* marking above it. The fifth staff has a *tutti* marking above it. The sixth staff has a *soli* marking above it. The seventh staff has a *p* marking above it, followed by 'Ad *pp*' and a double bar line. The music is written in a key with two flats (B-flat and E-flat) and a common time signature (C).



10/10/1893

1/2



Oro peccatis.

*Fagotto Secondo*

*Ad° assai* 



